

# THE AMERICAN ORGANIST



**FEBRUARY 1961**

Vol. 44, No. 2 - 40¢ a copy, \$3 a year

## AN IMPORTANT MESSAGE...

Classic organs exhibit to a marked degree the characteristic of "chiff" and other prominent wind-produced phenomena which typify the un-nicked low-pressure flue pipes of the 17th and 18th centuries. While a preference for these organs may not be the general rule, they seem to be generating a growing enthusiasm, particularly among musicians whose tastes run to baroque and pre-baroque organ literature.

Implicit is the suggestion that these organs, upon which the works of Buxtehude, Sweelinck, Bach, and many others were originally composed and played, are peculiarly suited to the performance of this type of music. Some persons feel that their distinctive clarity of tone and speech extends the usefulness of classic-type instruments to still other areas of music. For these (and perhaps other) reasons, the influence of such an organ can be observed in present-day organ building.



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It cannot be stressed too strongly that the architect and the organ builder work together early in planning efficient space, sympathetic acoustics, and adequate tone openings. It is folly to penalize the future by avoidable neglect of these essentials. Conditions always determine the limits of success of the organ. Those responsible for the purchase of the organ have the consideration of this fact as a most important job.

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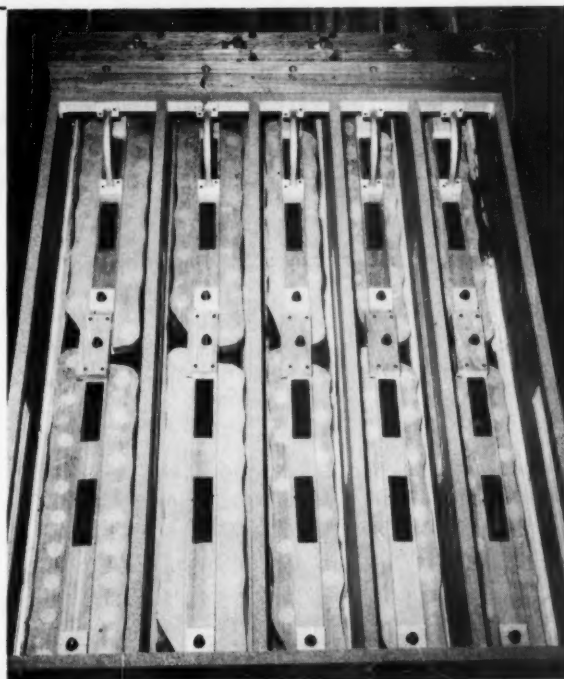
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T. Scott Buhrman, Founder, January 1918

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**Vol. 44**

**February 1961**

**No. 2**

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# You, the Reader

## MUSIC AT WEDDINGS

TAO:

Having noticed several accounts of weddings in TAO, I thought you might perhaps be interested in this one . . . the solemnization of Holy Matrimony and Nuptial Mass for Gordon Dillon and Diane Cook, both members of the choir at St. Mark's.

Since our choir is considerably better than our organ (new 3-48 Aeolian-Skinner due September 1962), it was decided to use anthems before the wedding, rather than organ music:

Pre-Service Anthems: "Alleluia" (Cantata 142), Bach; "Greater Love hath No Man," Ireland; "Jesu, joy of man's desiring," Bach.

Processional Hymn: "Lobe den Herren."

Procession from chancel to altar: "O Perfect Love."

Between wedding and mass: "O taste and see," Vaughan Williams.

Ordinary of the Mass: "Missa Mari-alis."

During the Communion: "Ave verum Corpus," Mozart.

Recessional: "Now thank we all our God," (The Lord is Sun and Shield), Bach.

A word must be said about the magnificent job you are doing as editor of TAO. Thanks for the elimination of the prattle and providing in its place meat for the professional organist, most of it prime top sirloin steak!

Thomas P. Oliphant  
St. Mark's Episcopal Church  
Beaumont, Texas

■ We're blushing.

Editor

TAO:

One of my husband's staunch parishioners was married in the late summer, and I just received the music that was used at his wedding. I personally feel that the selections were so fine that they are worthy of publication. I hope you feel so, too.

The wedding of Robert Tawney and Barbara Bennet at the Church of the Incarnation, Dallas, Texas (Although I have pleaded for the organist-choir di-

rector's name, I do not have it, to date, perhaps you can supply it. I do know they had a 36-voice choir, which was paid for the affair).

Before the Service: "Now thank we all our God," Karg-Elert; Adagio (Fifth Symphony), Widor; Antiphon, Dupré.

Choir Processional: "Salve feste Dies," (Easter Version), Vaughan Williams.

Bridal Processional: Trumpet Voluntary, Purcell (Jeremiah Clark).

Music used during the Nuptial Eucharist: "Missa de Sancta Maria Magdalena," Willan; "Victory Te Deum," Titcomb.

Recessional: Toccata (Fifth Symphony), Widor.

Mrs. James M. Barnett  
Norfolk, Nebr.

■ Two Texas weddings written about and sent TAO indicate that sincere thinking and planning by church musicians is evident in that great southwest. Wonder how the rest of the country is faring these days? Editor

## FROM ABROAD

TAO:

May I please congratulate you on your September issue. It is quite the most interesting even if the most controversial I have ever read.

The tracker vs. electric controversy is flaring up again. I am pleased to see a letter from my fellow countryman and organ builder, Mr. Henry Willis, IV, but I cannot agree with him. He found a very long way to explain that if there is looseness in tracker action the slackness will be felt at the keys, this is true, but in a good tracker action there should be no looseness or play.

Nobody in their right senses would build tracker action of ten and fifteen stops on slider chests these days but a good tracker action of five or six stops on each manual is a delight to play.

If Mr. Willis were an organist he would not fall into the trap that many organ builders do as only an organist can appreciate the utter joy of a small good tracker action organ. It is "alive" and that is more than can be said for the best electric. I, as an organ builder, of course have to deal with both types of action, but for small organs and the right conditions give me tracker action every time.

Lastly, "What is it?" on page 21. I can tell you. It is a Snetzler bureau or-

gan of which there are very few left and the specification is probably CC (no CC#) to D, Stopt Diapason 8, Flute 4, Fifteenth 2, Sesquialtera Bass, Cornet Treble. The stops being worked with little levers at the bass and treble ends of the keys.

My firm is now embarking on the manufacture of reproduction instruments of the type of Snetzler and the activity is arousing a great deal of interest.

Noel P. Mander  
N. P. Mander Ltd.  
London, England

■ TAO thanks Mr. Mander for his letter. We have a feeling of satisfaction whenever readers consider an issue "interesting and controversial." We also imagine the tracker vs. electric issue will go on into eternity; will benefit by all worthy and considered statements.

Like all organ builders, Mr. Mander has to deal with the wishes of clients. His statement about "right conditions" is realistic, especially when these conditions importantly include an organist, trained and capable of coping with a design type which requires fully disciplined endeavor on the part of the player.

Editor

## CONVENTION REACTIONS

TAO:

Perhaps it is not too late to comment on your report of the Detroit convention.

After attending the convention it was very pleasant to relive the events of that week through your report. I liked the full coverage given and the candid opinions expressed. Your editorial appraisal and suggestions for future conventions were particularly thoughtful.

To me it was most interesting to compare the report in TAO with that in The Diapason. I felt that The Diapason was trying too hard to be kind rather than honest. On the other hand, there were a few spots in your reviews that tended to be overcritical of minor points. The happy medium, of course, is quite hard to find.

To be more specific—let me cite this example: I heartily approve your suggestion that the AGO conventions give more time to younger artists. However, I feel that young artists would hesitate to appear at a national convention if they were to receive the kind of review you gave Wilma Jensen's Detroit recital. It should be possible to give candid opin-

## ARTWORK

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ions and still be kind and encouraging to a young artist.

I am happy to renew my subscription to TAO because I find in it material not included in other organ magazines.

Mrs. Earl E. Leisman  
Milwaukee, Wis.

■ Theoretically, critics must be totally objective in reporting performance events, no matter by whom they are played. Actually, it is in most instances not possible to refrain from some subjective remarks. All TAO reporters are required to write honestly, as they think and feel about what they hear.

Young artists or veteran performers must be considered alike if reporting is to meet TAO requirements and professional standards. We recall to all readers Harold Schonberg's article, "Search for Truth," in TAO for December 1960.

We are always delighted to have opinions from our readers, and welcome them. We also are happy to learn one of reader Leisman's reasons for subscribing. Editor

#### CRY OF ANGUISH

TAO:

D. J. Askine's letter on the small parish organist vs. team should provide excitement until the tracker and chiff

people get re-fueled. I have served a small parish for some years both as organist and as organist-director. Certainly a team of two competent persons CAN be effective, but. . .

1) On a limited budget (small parish) should you not hire the best musician available to run the music program rather than two cheaper persons, often apt to be transient students with no lasting interest in building a continuing parish program?

2) This type of small parish choir can often serve best the purpose of worship by doing music of structural simplicity, a cappella or with simple accompaniment.

3) Why cannot an organist be "near" his choir?

4) By developing the choir's musicianship the "falling on their faces" can be minimized. Don't underestimate the ability of lay people.

5) With an arm waving specialist and a key pounding specialist we of the liturgical churches will also need a liturgical specialist to bring harmony to the specialists and the theology they serve.

I once worked as organist for a "volunteer" director of eight years "ex-

perience" who rewrote everything more dissonant than a dominant seventh to something that would sound "nicer." I suggested that a night course in harmony and ear training might be helpful. This person replied he didn't see how theory could apply to the "art" of conducting. I found another position shortly!

Your magazine has been very helpful as source material in keeping carpeting and acoustical material out of our new sanctuary seating 300 and also in getting a small two manual pipe organ to replace our electronic.

V. W. B.  
St. Paul, Minn.

■ Name withheld by request.

Editor

#### MESSIAEN RECORDINGS

TAO:

Just a passing comment which might be of interest to some of your readers. In your footnote after Mr. Sifler's Analysis of Messiaen's *L'Ascension*, (TAO, November 1960, page 22), you stated that the Ducretet-Thomson records were not available in the U. S.

The company, incidentally, has quite

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a catalogue, which might bespeak that its size is not so small! Secondly, the RECORD HUNTER, 507 Fifth Ave., New York, has quite a supply of Ducretet-Thomson, in the rear of the store, and the majority of Messiaen's works (\$4.95 for a 10", \$5.95 for a 12" LP). I have several and the quality and reverberation are excellent. His own "Apparition" is wonderful. Too bad he won't tour the U. S.!

Donald Metz  
Cleveland, Ohio

■ TAO staff writer Barbara Owen also informed that the records referred to above are available in Boston through the Charles W. Homeyer firm, on Boylston Street. Oliver Messiaen has visited this country more than once, although as composer, not as organist.

EDITOR

#### FOR MR. HARRIS

In reply to the letter of David S. Harris (TAO, November 1960, page 6), I feel obliged as a professional harpsichordist to correct a few misconceptions concerning the harpsichord and the clavichord.

Mr. Harris is perceptive in his observations that organ and harpsichord technique was close in the 17th and 18th centuries. Bach, Handel, Scarlatti and Couperin were all celebrated players on both harpsichord and organ. Mr. Harris, alas, not being familiar with the harpsichord and the clavichord incorrectly assumes that a quick finger action is the only musically satisfactory one for these instruments.

He writes, "As anyone who has had experience with the jack and plectrum of a harpsichord knows, slowly depressing the key produces no musically useful sound, if any sound at all. This applies equally to the clavichord in which the plectrum remains in contact with the string. Thus it can be seen that the playing technique for these instruments must be built on a quick finger action,

for it is the quick action which separates the plectrum from the string in the harpsichord, allowing the string to continue vibration."

From this it would seem that he has had little or no experience with either. In a harpsichord register with pliable leather plectra both *tone* and *volume* can be controlled. The more slowly the key is depressed the more the leather bends before plucking and a gentle sound is produced.

With a crisp sharp attack, however, the leather does not have a chance to flex and the sound is loud and bright. The French in particular fancied this soft leather register or *peau de bouffe*. François Couperin writes, "Delicacy of touch depends on holding the fingers as close to the keys as possible. It is reasonable to assume (apart from experience) that a hand falling from a height, gives a sharper blow than if it strikes quite near, and that the quill will produce a harder tone from the string."

Concerning the clavichord he is still more confused. First of all no clavichord has a plectrum. Instead, a small piece of brass called a tangent strikes the string and tone, volume (and pitch!) are controlled by speed and force of attack. What is more, it is possible to control the tone *after* it has been sounded, by a rocking motion of the finger. C. P. E. Bach says, "A long, affetuoso tone is performed with a vibrato (*Die Bebung*). The finger that depresses and holds the key is gently shaken."

On the harpsichord a quick finger action is certainly preferable when several registers are engaged if only to guarantee that all of the plucks sound at the same time. (If a key is depressed too slowly several separate plucks may be heard one after the other.) When

playing on a single register of a harpsichord, however, (as on a responsive tracker organ) the artistic player uses a variety of speeds of finger action depending on the effect he wishes to make.

Mr. Harris admits from his experiments with a nearby Flentrop (tracker) that "a difference in speech of the same pipe is discernible" but adds that "it becomes a merely academic point in the actual performance of music." The difference of attack on the harpsichord is likewise slight but certainly not an academic point in the performance of music. Control of articulation is one of the most valued essentials of good performance no matter what instrument comes into the discussion.

Daniel Pinkham  
Cambridge, Mass.

#### WEDDING MUSIC

TAO:

I enclose the program for the wedding of David Rolf Olson and Janice Rae Rosenbaum, held in the First Lutheran Church, November 5.

Wer nur den lieben Gott lässt walten	Bach
Rhosymedre	Vaughan Williams
Jesu, priceless Treasure	Bach
Oboe and Organ	
Concerto in B flat Major	Handel
Concerto in G minor	Handel
Vocal	
Jesu, joy of man's desiring	Bach
Processional	
Wachet auf ruft uns die Stimme	Bach
Vocal	
O Lord most holy	Franck
The Lord's Prayer	Traditonal
Recessional	
Prelude in G Major	Bach
Merle Pflueger	
Organist and Choirmaster	
First Lutheran Church	
Sioux Falls, S. Dak.	

#### BRITISHERS TAKE NOTE!

TAO:

I am taking a trip to Europe from February to September 1961, and am

(Continued on page 33)

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by WINIFRED LEAK

#### Contents

##### PROLOGUE:

Prelude Overture .....	Organ Solo
(a) Stillness Of The Night .....	
(b) Dawn .....	
(c) Earthquake .....	
(d) Break Of Day .....	
(e) Sunrise .....	
Narration Story Of The Resurrection .....	Narrator
(with above musical themes as background, and recitation of poem "He lives" unaccompanied)	

##### CHORUS:

Sunrise .....	Organ Solo
Alleluia .....	Ladies Voices and Full Choir
Woman, Why Weepest Thou .....	(Angel) Tenor or Baritone
Because They Have Taken Away My Lord .....	Alto Solo
Why Seek Ye The Living Among The Dead .....	Tenor or Baritone
He Is Risen .....	Full Choir
Mary Turned Back and Saw Jesus Standing .....	Tenor Solo
Interlude .....	Organ Solo
Woman, Why Weepest Thou, Whom .....	
Seekest Thou .....	Baritone or Bass Solo
Sir, If Thou Have Borne Him Hence .....	Alto Solo
He Is Risen .....	Full Choir
Christ The Lord Is Risen Today .....	Full Choir
Glory To Our Lord .....	
And King .....	Opt. Youth Choir, Ladies Voices and Full Choir

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(Theme) .....	Combined Chords
Alleluia .....	
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THREE DEVOTIONAL SOLOS .....	Donald O. Williams 1.25
PRELUDE .....	Frank Pallma .75

#### ANTHEMS FOR HOLY WEEK

HOSANNA TO OUR KING—SA .....	Arr. Louisa M. Triebel .22
O DIVINE REDEEMER—SSA .....	Gounod-Blakeslee .25
I WILL MAKE A NEW COVENANT—SAB .....	George Lynn .25
AND WITH HIS STRIPES WE ARE HEALED—SATB .....	Will Foster .22
CHRIST THE LORD .....	
IS RISEN AGAIN—SSAATTBB .....	Earle Blakeslee .35
FATHER FORGIVE THEM .....	Will Foster .22

#### COMMUNION ANTHEMS

COME BLESSED MASTER—SATB .....	Frank Pallma .22
COME UNTO ME—SATB .....	Frank Pallma .25
IN ADORATION, LORD, WE KNEEL .....	Frank Pallma .22

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*Exeter Cathedral*

*East Front*

# EXETER RE-BORN

F. R. Webber

The author, one of the most avid organ lovers and historians we know, has been a TAO contributor on numerous occasions. In this moving depiction, he tells a story of great human interest, warmth and loyalty.

*I am enclosing a rather amazing story of the restoration of the great organ, the choir screens and other such things in Exeter Cathedral. These facts are told for the first time in the United States. I corkscrewed the details out of Mr. Herbert Read during his three recent visits in this country. Like his eminent father, he is very modest, and reluctant to tell the story that the Church Times, in one of several feature stories, entitled "A Miracle of Craftsmanship."*

*That the 300-year-old Loosemore organ, much of which was hurled to the far end of the cathedral during the air raids of May 3 and 4, 1942, could be put together again as it ever was, and its old tonal grandeur made to sound forth again, seems fantastic, when you recall the pictures of shapeless rubble as high as a man's head.*

*I knew Herbert Read and knew him well. Many an evening did I spend with him in his studio or in his home, and many a time he took me to see old rood-screens and organcases. He was a friendly, modest man, but it took Hitler and his bombers to skyrocket Read into more than national fame. His restoration of the shattered cathedral is almost beyond belief, for how could all that heap of twisted ruins be put back together again with practically no new materials?*

*The present Herbert Read let me borrow a large scrap book containing many feature stories printed in several countries, but never before in the U. S. Every detail of what I have enclosed may be verified from this scrap book, with much of it direct quotations from the late bishop and the dean of Exeter.*

*Since the Reads and their men do their work with no thought of financial remuneration, and since the small pay they receive is so ridiculously out of proportion with the amount of labor they put into their hand craftsmanship, I am sure you will not object to some of things I have said about them.*

F. R. Webber

## THE ORIGINAL LOOSEMORE ORGAN

Although the organ listed below looks ridiculously small, it was considered one of the finest in Britain in its day. Thomas B. Macauley says, in describing the visit of William, Prince of Orange, to Exeter Cathedral in 1688:

"As he passed under the gorgeous screen, that renowned organ, scarcely surpassed by any of those which are the boast of his native Holland, gave out a peal of triumph. He mounted the Bishop's seat, a stately throne rich with the carvings of the fifteenth century. Burnet stood below; and a crowd of warriors and nobles appeared on the right hand and on the left. The singers, robed in white, sang the Te Deum. When the chaunt was over, Burnet read the Prince's Declaration: but as soon as the first words were uttered, prebendaries and singers crowded in all haste out of the choir. At the close Burnet cried in a loud voice, 'God save the Prince of Orange!' and many fervent voices answered, 'Amen.'" (Macauley's *History of England*, 1953 edition, Vol. 2, page 248)

## THE LOOSEMORE ORGAN

Built by John Loosemore, 1664-1665

### GREAT

Double diapason, 14 pipes  
Open diapason, 55  
Open diapason, 55  
Stopped diapason, 55  
Principal, 55  
Twelfth, 55

Fifteenth, 55  
Sesquialtera, 275  
Cornet, 5r, 135 (to middle C only)  
Trumpet

### CHOIR

Stopped diapason, 55  
Principal, 55  
Flute, 55  
Fifteenth, 55  
Bassoon, 55

Pitches were not stated in the old records.

The visit of the Prince of Orange to Exeter took place just after he landed at nearby Torbay, November 5, 1688. The Exeter organ was but 24 years old at the time. It was very probably of large scale, and in the stone cathedral, with its glorious vaulting unlike any other vaulting anywhere, the organ must have been singularly impressive, despite its small size.

The case one sees today is the original Loosemore case, but it has been deepened to the east and west, and heightened by six feet. It is considered by most competent judges to be the finest 17th century case in any country. Standing on its stone rood-screen in the very middle of the cathedral, with ample room on all four sides, and above and below, the tonal output of the organ is truly majestic. Some of Loosemore's pipes are still in use, but authorities are not agreed as to how much of the original Loosemore work remains.

Additions have been made from time to time, as will be noted by stoplists to follow. The 32' Violone, which is really a Diapason, stands on the floor of the south transept, and it is so huge that the mouths of the largest pipes are on a level with a man's eyes. This bottom octave of the 32' Pedal Violone, or Diapason, appears to be the work of the first Henry Willis. Formation of the pipes does not look like 17th century work.

It is to be noted that organs stood on the rood-screen of Exeter Cathedral centuries before the Loosemore organ. John Loosemore (c.1613-1681) lies buried almost under the organ. He is said to have been a brother of Henry Loosemore, a noted Cambridge organist and composer, and uncle of the Loosemore who was once organist for Exeter Cathedral.

This cathedral is one of England's smaller ones, for it is but 385 feet long, including the Lady Chapel east of the apse; but it is safe to say that it has the most beautiful interior of the English cathedrals. Its glorious and entirely unique stone vault, unbroken from end to end, its unique Minstrel's Gallery, its 60-foot-high bishop's throne, and its wealth of magnificent carvings in wood and stone form a treasure house of artistic splendor that no tourist can afford to miss. The rich tonal quality of the organ, and its fine Diapasons will linger long in the memory of those who visit it, and the same may be said of its peal of large bells, arranged to play in a minor key.

## THE FIRST WILLIS REBUILD, 1859

Wind pressures not stated; number of pipes unknown.

### GREAT

Double open diapason, 32 ft.  
(see note below)  
Open diapason, 16 ft.  
Open diapason, 8 ft.  
Stopped diapason, 8 ft.  
Principal, 4 ft.  
Twelfth, 3 ft.  
Fifteenth, 2 ft.  
Sesquialtera, 5 ranks  
Clarabella, 8 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.

Great compass not known

### SWELL (gamut G to f in alt)

Open diapason, 8 ft.  
Stopped diapason, 8 ft.  
Principal, 4 ft.  
Sesquialtera  
Trumpet, 8 ft.  
Hautboy, 8 ft.

# CHOIR

Stopped diapason, 8 ft.  
Dulciana, 8 ft.  
Principal, 4 ft.  
Flute, 4 ft.  
Cremone

# PEDAL

2 1/2 octaves of pedals, C to F, 30 notes.  
Couplers: SG. SC. GP. CP. Octave pedals.  
Accessories: Four composition pedals.  
Note: The 32' Double may have lacked its bottom octave, or it may have been merely a 16' Double. Records are unclear on this point. It had a compass of three octaves after the Willis rebuild. The pedalboard was concave and radiating.

## HENRY WILLIS REBUILDS OF 1870 and 1891

Wind pressures: 3 1/2" and 3 3/4"; Reeds 7" and 15".  
All manual ranks 58 pipes unless otherwise stated.

# GREAT

Double open diapason, 16 ft.  
Open diapason, 8 ft.  
Open diapason, 8 ft.  
Open diapason, 8 ft.  
Stopped diapason, 8 ft.  
Clarabella, 8 ft.  
Octave, 4 ft.  
Principal, 4 ft.  
Harmonic Flute, 4 ft.  
Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks, 174  
Double trumpet, 16 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.

# SWELL

Double stopped diapason, 16 ft.  
Open diapason, 8 ft.  
Stopped diapason, 8 ft.  
Echo gamba, 8 ft.  
Voix céleste, 8 ft., 104  
Principal, 4 ft.  
Celestina, 4 ft.  
Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks, 174  
Contra hautboy, 16 ft.  
Cornopean, 8 ft.  
Hautboy, 8 ft.  
Clarion, 4 ft.

# CHOIR

Lieblich Gedect, 16 ft.  
Lieblich Gedect, 8 ft.  
Lieblich Gedect, 4 ft.  
Lieblich Gedect, 2 ft.  
Salicional, 8 ft.  
Vox angelica, 8 ft., 91  
Salicet, 4 ft.  
Corno-di-bassetto, 8 ft.  
Orchestral oboe, 8 ft.  
Vox humana, 8 ft.  
Tremulant

# SOLO

Claribel Flute, 8 ft.  
Gamba, 8 ft.  
Dulciana, 8 ft.  
Gemshorn, 4 ft.  
Wald flute, 4 ft.  
Viola, 4 ft.  
Piccolo, 2 ft.  
Tuba, 8 ft.  
Clarinet, 8 ft.

# PEDAL

(about 180 pipes)  
Double open diapason, 32 ft., 30  
Open diapason, 16 ft., 30  
Bourdon, 16 ft., 30  
Violone, 16 ft., 30  
Octave, 8 ft., 7  
Bass flute, 8 ft., 7  
Violoncello, 8 ft., 7  
Trombone, 16 ft., 30

The Octave, Violoncello and Bass flute appear

to be extensions, and if so, they would contain 12 pipes each.

# Couplers:

Gt.: S. C. So.  
Sw.: S-16-4.  
Ch.: S. So.  
Pd.: G. S. C. So.  
Ch. fluework ventil.  
Ch. reeds ventil.

# Accessories:

Five composition pedals to Gt. (and proportionate combinations to Pedal)  
Four composition pedals to Sw.  
Double acting ventil to take off wind from all Pedal stops except Bourdon.  
Double acting piston to G/P coupler.  
Double acting pedal to S/G coupler.  
Double acting pedal to So/G coupler.  
Crescendo to Ch.  
Sw. and Ch. tremulants.  
Extra reservoirs to the several divisions for giving greater steadiness of tone, etc.

## STOPLIST PRIOR TO MAY 1942

Wind pressures: Great—3 1/2". Swell—3 1/2". Choir—3 3/4".  
Solo—3 1/2". Pedal—3"-4". Reeds on high pressures as noted below.

All manual ranks 58 pipes unless otherwise noted.

# GREAT

Open diapason, 16 ft.  
Open diapason I, 8 ft.  
Open diapason, II, 8 ft.  
Open diapason, III, 8 ft.  
Claribel flute, 8 ft.  
Stopped diapason, 8 ft.  
Octave, 4 ft.  
Principal 4 ft.  
Harmonic flute, 4 ft.  
Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks, 174  
Trumpet, 16 ft. }  
Trumpet, 8 ft. } 7" wind  
Clarion, 4 ft. }

# SWELL

Stopped diapason, 16 ft.  
Open diapason, 8 ft.  
Stopped diapason, 8 ft.  
Echo gamba, 8 ft.  
Voix céleste, 8 ft., 46  
Principal, 4 ft.  
Celestina, 4 ft.  
Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks (17-19-22), 174  
Contra fagotto, 16 ft.  
Cornopean, 8 ft. (7" wind)  
Hautboy, 8 ft.  
Clarion, 4 ft. (7" wind)  
Tremulant

# CHOIR

Lieblich bourdon, 16 ft.  
Lieblich gedeckt, 8 ft.  
Wald flöte, 8 ft.  
Salicional, 8 ft.  
Lieblich flöte, 4 ft.  
Salicet, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.

# SOLO

Claribel flute, 8 ft.  
Viole d'orchestra, 8 ft.  
Dulciana, 8 ft.  
Harmonic flute, 4 ft.  
Piccolo, 2 ft.  
Tuba, 8 ft. (15" wind)  
Corno di bassetto, 8 ft.  
Orchestral oboe, 8 ft.  
Vox humana, 8 ft.  
Tremulant

## PEDAL (186 pipes, known)

Violone, 32 ft., 12 (on floor of south transept)  
Open diapason, 16 ft., 42  
Bourdon, 16 ft., 42  
(Stopped diapason, 16 ft., Sw.)



Violone, 16 ft., 42  
Octave diapason, 8 ft.  
Bass flute-bourdon, 8 ft.  
Violoncello, 8 ft., 30  
Trombone, 16 ft., 30

The Loosemore Diapasons are of pure Cornish tin, and the Double was the first in England. The small projecting case, facing the nave, was added for the Solo division. The Choir is in the projecting case, facing the altar (east). As stated earlier, the 32' Violone (in reality a Diapason) stands on the main floor of the south transept, while the reeds lie in the rood-loft to the south of the transept.

The "genealogy" of the Exeter Cathedral organs is as follows:

John Loosemore, 1664-1665  
Enlarged or overhauled in 1819 by Henry Cephas Lincoln  
Henry Willis I, 1859  
Henry Speechley, 1870-77  
Henry Willis, 1891  
Harrison & Harrison, 1933  
Harrison & Harrison, restored 1942-47

## EXETER AND HERBERT READ

The magnificent organ that stood high on the rood-screen of the Cathedral Church of St. Peter, Exeter, Devon, England, for almost 300 years, and believed to be ruined beyond repair during the air raids of May 3 and 4, 1942, is once more in use, and its tonal quality is as good as ever. This news, so cheering to those of us who knew and cherished the ancient organ with its superb diapasons, was brought to the United States by Mr. Herbert Read, who paid our country a visit in April, 1959.

In May 1942, any suggestion that the fine old organ would ever be heard again, sounded fantastic. Just as Great Peter in one of the cathedral's transeptal towers boomed the hour of 2 a.m., bombers appeared in numbers, and soon a square mile of the city of 65,000 inhabitants was a pile of blazing rubble.

One of the bombs dropped on St. James' Chapel of the cathedral, within a few yards of the organ. The force of the blast hurled 2000 tons of rubble into the 150-foot-long Choir, piling it high with stone, splintered oak screens, organ pipes, organ action, parts of the organ case, choir stalls with their richly carved canopies, hymnals, chair legs, hassocks and fragments of stained glass. The great organ case still stood on high on the stone rood-screen, but it was badly damaged, with many of its pipes hurled the length of the nave.

Into the cathedral just after daylight came a man whom Exeter will never forget. He was Herbert Read, F.S.A. (father of the man mentioned in the first paragraph above), who had won fame as a sculptor in wood and stone, a skilled restorer of ancient churches, and one of Britain's foremost authorities on medieval craftsmanship.

His own studio nearby had vanished in the raid, but his first thought was of the gray old cathedral that he had known for over 50 years, and whose nine chapels contained examples of his superb craftsmanship. Those of us who knew Mr. Read over a long period of years remember him with reverence today as the reincarnation of some great craftsman of the Middle Ages.

As a boy his father took him every Sunday to the old cathedral, whose west wall is 14 feet thick. The young lad was fascinated with all he saw. He gloried in the wealth of ancient woodwork, so elaborately carved, and in the great organ that stood high overhead in the very middle of the church where the 150-foot choir joins the nave, of equal length.

He had a photographic mind, and he used to astonish his school masters by the accuracy with which he could identify every detail of the cathedral. While other lads were out on the cricket field, young Read would spend hours in the cathedral until the verges closed it at dusk.

Its artistic treasures led him to follow in the footsteps of his father, who was a well-known designer and craftsman in wood and stone.

After the raid of 1942, Mr. Read spent every daylight hour on his hands and knees in the cathedral. People who saw the tall, slender, 60-year-old man sifting the dust through his fingers, said that the havoc wrought by Hitler's bombs had unhinged his mind. Nothing could have been further from the truth, for gradually the pile of rubble became a scene of neatness and order. In one place were laid the organ pipes, in another the fragments of the organ case.

From the debris Mr. Read sorted some 1000 pieces of one of the 15th century screens, so richly carved of English oak, just north of the organ. In other places were arranged in orderly fashion more than 10,000 fragments of two elaborately carved oak choir-screens. Fragments of the choir-stalls were sorted out. The choir-screens, incidentally, were each 16 feet long and 13 feet high.

Newspapers and magazines soon heard about the patient man who spent every day, from dawn until long into the night sifting, sifting, and then piecing together on the floor the old treasures of the cathedral. They sent reporters and photographers, and as soon as censorship allowed, feature articles began to appear not only in England, but in other places as far distant as Johannesburg, South Africa.

TAO readers may recall a picture in one of our American Sunday magazine sections, entitled "The World's Largest Jig Saw Puzzle." It showed the late King and his Queen standing in the nave of Exeter Cathedral, and just before them is Mr. Read, with a look of surprise on his face. When the King and Queen attempted to shake hands with him he exclaimed, "No honor could be greater than to shake hands with your majesties, but my hands are too dirty." The King and Queen insisted, declaring they had often heard of the man who, as the King said, "was solving the world's largest jig saw puzzle."

After three years of patient sifting of the debris, all was ready for the actual work of restoration. Then came the disturbing news that what was left of the organ had been declared unsafe, and must be removed. Mr. Read pleaded for its preservation, declaring that he and his men could restore the twisted framework and the damaged case, and make it thoroughly stable. There was a controversy at the time, and it seemed that the old Loosemore was doomed. In the end, however, Mr. Read's persuasiveness triumphed, and one sees the organ today with nothing to indicate it had been severely damaged.

Mr. Read and his men aligned the framework and they restored the case. Splintered pieces of casework were put together without the use of screw or nail—oak dowels were used. Organ builders restored the battered pipes. In this type of work the British have great skill. I once saw a pile of metal pipes in the factory of Hill, Norman & Beard. Their condition would hardly have tempted a junk dealer. "Come back in a fortnight or two," said one of the firm. I made it a point to do so, and there were the pipes, beautifully restored and burnished, actually looking like new.

Just such work was done at Exeter, and men who have heard the organ since the restoration declare its famed tonal quality as good as ever. The picturesque case stands overhead, 154 feet from the entrance doorway and 150 feet from the wall behind the high altar; and a photograph made today cannot be distinguished in the slightest detail from a number of photographs of the organ made in the summer of 1934. There was a lively newspaper controversy in regard to this organ case, which had been made six feet higher in 1891, but here again Mr. Read's advice was followed, and the organ remained as it had been.

Herbert Read's work included much more than the organ. Even before the raids of 1942, he and his men had removed the bishop's throne, a veritable sheaf of rich carving 60 feet high, and dating from

the year 1312. It was taken apart and stored in the cellars of Mamhead Park, seat of Robert Newman. First Baron of Mamhead and Member of Parliament. There it reposed for seven years, safe from Hitler's bombers.

Mr. Read restored the two fine choir screens, the screen of St. Andrew's Chapel, and many more objects of historic and artistic significance. All this he did without use of nails, screws or glue. He used oak dowels, ranging from three quarters of an inch in thickness to the size of a darning needle.

In this work he had the assistance of Messrs. John Palmer, Victor Pile, George Richards, and his own son, Herbert, all skilled craftsmen. It was the younger Herbert who drilled tens of thousands of holes with a hand brace and a set of ordinary auger bits, and fashioned these oak dowels; and it was he who paid three recent visits to the U. S., and from whom many of the details of this story were learned.

After seven years of patient labor the great jig saw puzzle was complete. So meticulous was the elder Mr. Read that fragments of oak, literally the size of one's thumbnail, were saved and eventually fitted into their proper places. Two fingers of a life-size alabaster figure were missing for weeks, but eventually Mr. Read found them, in three fragments, in widely separated parts of the building.

On April 13, 1947, the work had progressed sufficiently to permit a service of thanksgiving in the great choir. The guest of honor, of course, was a man now 74 years of age, his face showing all too plainly the strain of it all. The choir aisle and chapel had been rebuilt, the organ was restored, and much of the screenwork was once more in place.

"There never was a man quite like Mr. Herbert Read," declared Bishop Curzon. "Day and after he searched for fragments, fragments of stone, wood and glass, to the ordinary eye worthless but to his practised eye precious. Patiently they were recognized, gathered, labelled, stored, and, please God, those fragments will one day be pieced together and in the great restoration will again adorn the body of this house of God." Dr. Curzon's words came true, for it was not long until all was complete.

Herbert Read died November 2, 1950, at the age of 66, and after eight and a half years of ceaseless toil in the cathedral. His son Herbert at once took over the work.

It is not entirely true that the visitor today will see the cathedral exactly as it was prior to the fateful night in May 1942, for the Reads have added many objects of great artistic merit, one of the most recent of which is

a richly carved pulpit, mortised, tenoned, pegged and mason-jointed in the manner of true medieval craftsmanship. The ancient Cathedral of St. Peter, in Exeter, is complete once more, and its grand old Loosemore organ pours forth Te Deums and hymns of praise, as it has done for almost 300 years, barring its several years of silence.

Perhaps by the time these words reach TAO readers, the National Cathedral in Washington, D. C. will contain the beautifully carved screens now completed in the St. Sidwell studio, where three generations of Reads and their men have created so many objects of beautiful hand craftsmanship.

All their work, to the slightest detail, is done by hand. The new studio, which replaced that destroyed in 1942, contains no machinery of any kind, and neither did its predecessor. Oak timbers, seasoned naturally for over 40 years, are cut to size with hand saws, and then fashioned by hand into rood-screens, altars, pulpits, fonts and many other such things to furnish churches and cathedrals.

An elaborate font-cover which rises 16 feet above the floor, may be seen in the Church of the Saviour, Cleveland Heights. Mr. Read and 17 men worked for a solid year on this cover. Trinity Lutheran Church, Great Bend, Kansas, was furnished completely by the present Herbert Read and his assistants.

St. Thomas' Church, Terrace Park, Cincinnati, has an altar with richly carved panels from the St. Sidwell studio. Work is in hand, or soon to begin, for other American churches; and thus it has come about in our age of machine workmanship that the all-but-vanished art of hand craftsmanship has taken on new life.

The late Frank Rybak, organbuilder, once said, "The Reads are the only men living who can do work of this kind. They are medieval craftsmen come back to life." Like men of olden times the Reads and their associates work for the sheer joy of it, and the Dean of Exeter said truly that the restoration of the cathedral was largely a labor of love, for the amount of work the Reads did is far beyond the limited funds available at the time. **END**

#### COVER PHOTO

Pictured is a four-manual, mechanical action organ recently completed by Metzler and Sons of Switzerland, for the Grossmünster in Zürich. Mr. Viktor Schlatter, in consultation with a Danish and German organ expert, planned the instrument for the musical needs of the church. An unusual feature is the presence of two Positiv divisions. The one on the left, played from the lowest keyboard, stands unenclosed. The Positiv on the right, played from the top keyboard, is "schwellbar," shutters on the sides and back being controlled by a balanced swell pedal. The two keyboards can be coupled, when it is desired to use both divisions simultaneously. The Oberwerk is also enclosed. The touch is highly responsive, and even the four keyboards coupled require no unusual effort.

The Spanish Trumpets at 16' and 8' pitches are startling in their brilliance and intensity. The choir sits in the gallery immediately in front of the organ. The composition of the instrument is frankly eclectic, adapts itself to music of any period or style. The color of the case is a dark blue-green, with gilded angels and stencils on the front pipes. Behind the organ case and against the rear wall of the gallery stand the open 32' pipes and a few other pedal registers retained from the 19th century organ which this replaces. A flow of visitors indicates the great interest which this eminently modern, yet classic organ, has stimulated. Melville Smith

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# What I Like

WILLIAM A. GOLDSWORTHY

TAO staff writer Goldsworthy, one of our finest friends, has been absent all too long from our pages. We welcome him back with this article, which we sincerely hope all who read will take to heart.  
Editor

As the old year and the new merge, blending our regrets and hopes, our failures and desires, one dwells in thought on what has been, and what is to come, seeking to carry through from old to new, threads of solid values that shall bind the two together. Surely amid all the discussions among us, sometimes acrimonious, there must be these lasting values that cannot be disturbed. Can we recognize them as such, and maintain them in our church music world?

Organists are sometimes accused of being what the term implies in a limited sense—performers on one instrument, without concern to broaden into large musicianship. Moreover, mechanics are given such consideration (I refer you to the lengthy discussions indicated) that one is led to believe the organ itself is of more importance than what is played on it.

I can imagine Bach standing by to listen to all this flurry. But not for long. A record of his pungent comments would be a best seller.

This controversial viewpoint, however, is apart from my intent here, for my approach is entirely a positive and

peaceful one. I want to write about **Things I Like**.

I like to go into a church on a bright Sunday morning, to be greeted by solid tone and tune to assure that the organist likewise is solidly attuned to his task. And if he sometimes feels it suitable to change the prelude, I am most pleased, for bright Sunday mornings may be spoiled by the compulsory performance of a sober, heavy, listed piece.

Supposing we get off to a good start, then, and arrive at the processional. My soul again rejoices at the sound of a lusty hymn, strong and sturdy, but one discouraging the marching step. My cup of joy would even be full, should choir process to their places with but the strains of the broad, sweeping organ; then organ, choir and congregation could begin their hour of worship praising God exultantly together.

Anent the singing processional, I recall with puckish enjoyment, a morning in a gorgeous big church when choirs, clergy and even the church boards processed, *en masse*. The hymn was too short, the choir in its dignity having consumed most of it. The fact became evident on the last stanza, and the rush began. A goodly portion of the line hurtled forward to safety. But a portly clergyman and an equally fat deacon were left over. They did their darnedest but couldn't make it. The hymn was finished while two perspiring, dejected old men slunk to their places cursing processionals.

Then I also like hymns in keeping with the day. By this I do not mean the church year, but the spontaneous choice of a hymn appropriate to circumstances suggesting it. Well do I remember the Sunday following Theodore Roosevelt's death, when our rector announced the sermon hymn as a favorite of the Ex-President, one which had influenced his life. The congregation became one great chorus as they sang "How Firm A Foundation."

As to anthems, I greatly like them three to five minutes  
(Continued on page 18)

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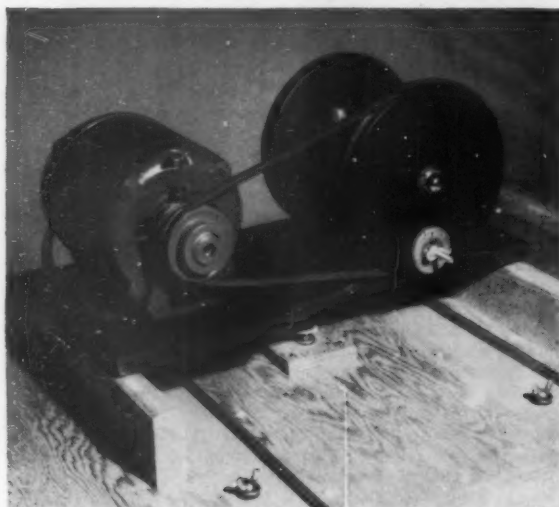
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(Continued from page 15)

in length. I am sure St. Peter will demand a strict accounting from all those organists who have kept clergy and congregation waiting while they drained the last drop of juice from the dying strains of a too-long work.

I like, oh how I like, an organist who sings the hymns, making himself a part of them, rather than a machine detached at one side. In fact, if he is so dead in spirit he can play four stanzas through without being impelled to join in the singing, his church should advertise for a new organist.

I also like and respect the organist who, following the benediction, concludes his part of the service with only a few measures in which to fade out, letting the gable rise as high as it will in the aisles, while he does his closing-up chores. The claim that two or three of the congregation wish to remain to hear the postlude wears pretty thin. **Great organ music should not be an accompaniment to conversation.**

Then I approve highly the organist who asks that, if every society and activity in the church be mentioned in the leaflet, the text of the anthem should be printed also.

I like it, (if and when the choirmaster and the organist are separate identities—thank God I served ere that monstrosity emerged), that they be bound together in a deep love of the service and of music, so they are truly a team, neither feeling precedence nor inferiority. In such a combination, I greatly like, in fact I would make it imperative, that hymns be the province of the organist exclusively, who would, of course, have sense enough to keep his hands on the keys where they belong. Arm swinging for hymns is sheer vanity and plain nonsense.

I like a rehearsal to begin on time and end when it becomes uninteresting, be it at the close of ten or a hundred minutes. A real director, however, will unfailingly communicate his spirit to the choir to maintain a virile practice period of any length.

I definitely like a director who has the intestinal fortitude to insist on conformity to rules for each and every member of his choir, regardless of his or her social position. And my liking is profound for the wife of the clergyman or organist who realizes the church engages but one member from either family (do I hear any Amens?).

Again, I like an organist who practices at least an hour a day, and gives a week-night recital every two months or so. In spite of what some say, folk are loyal to their own, and attend recitals when these are the product of consistent work, not of careless preparation.

Also I like organists who attend other than organ recitals. So many resemble organists in a great city of whom the comment was made, "They never go to a recital of any sort, unless it be given by an international performer." I did observe personally during my years of attendance at the New York Philharmonic, that we never saw more than four organists at any performance.

But to a definitely bright conclusion. I like to feel we have throughout the country many fine men and women who are giving their all in loyal service and devotion, sometimes at a fiscal loss; but who are respected highly in character and as artists in their communities.

As we watch the resourcefulness of our younger generation, we are amazed at the tremendous technical ability demonstrated by hundreds of them. This has developed to a degree attained in no previous age, as has writing technique by the same measurement.

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# What Goes On Here?

## Part 2

*The close of the first section had acoustician Robert Newman, of Bolt, Beranek and Newman, speaking.*

MR. NEWMAN (continuing): I saw some plans recently for a new church. It hasn't been built yet. The architect said: "This is what I want to do. Will you kind of check things over—you know—and see whether it's all right." Sort of like going in to see a doctor for a thorough physical, and he says: "That'll be \$50." And you say: "Well, just about \$2 worth. Just take my temperature and feel my pulse."

This church had a barrel vault ceiling with a focal point very near the floor, a real horrible one. The apse of this church was semi-circular in plan. Now, to one side of the apse there's a space marked "Choir." This was sort of an alcove off the apse, and the maximum ceiling height there was eight feet above the floor. Above this little alcove was a space marked "Organ" and in the floor of this space marked "Organ" was a one-foot by one-foot hole—one foot square, marked "Tone opening for the Choir."

This is real: I'm not making it up. I called up the architect and said: "My God, man, I can't help you; I mean, there's no use talking about this thing, it's ridiculous. You're going to have to change your ceiling shape, the shape of the chancel apse area, you've got to bring that choir out in the open, you've got to raise the ceiling over them, rearrange the organ."

He replied: "But the drawings are out to bids; I can't do that." So nothing's going to be done; the drawings are out to bids. I'm in no position to take a gun and make him change it, or write to the congregation to tell them what a lousy architect they've got. This I can't do ethically. But this sort of thing is happening all the time. Perfectly terrible geometries which just have no hope of working, no hope of really giving good results.

We could talk about this for hours and maybe we'll come back to some of this business. I would like to say just one or two words about the other requirement and a very, very important one, for assuring good hearing conditions and satisfactions: this has to do with what we call reverberation.

I think you all probably know what reverberation is, and maybe you know the arbitrary definition of reverberation time. I don't like arbitrary definitions, yet in physical areas of knowledge we must use some. Reverberation time is defined as the time required for a sound once it has achieved a steady state level to decay 60 decibels or to one-millionth of its original intensity. Sound is very complicated, and I want to warn you about going into a church and saying, *ahhhh* as screamingly as possible, then looking at your watch and saying 1/39 second or some other number. It isn't right. This is not the reverberation time.

Nine times out of ten we don't hear the full reverberation decay in a room. We do not hear the full 60 decibels of decay. And if you're going to start talking about what is the reverberation time in a room you've got to do it with pretty precise instruments and know pretty much what you're up to.

It is also very ridiculous to talk about the reverberation time of unoccupied rooms. What is the use of a church with nobody in it? It's fun to practice in and maybe fun to go in and sing a chorus with yourself, but when the congregation comes in we've got to have things right; otherwise nothing makes sense.

Now, I'm not going to try to name any numbers as

optimum reverberation time for churches. We know, we have a pretty good idea of the orders of magnitude of these numbers for good church use, for concert halls, theatres, opera houses, all sorts of places. They are all different, and it is rather hopeless to think that we might have a space which would serve all these functions well—it just will not happen.

One of the things which we must keep in mind, in any audience room—in this room we are in now—in the church, in a concert hall, in an opera house, is that the chief contributor to absorption—sound absorption—is the audience itself.

We are all more or less fuzzy. Fuzzy materials are what absorb sound, and we have hair, and clothing—we're all sort of fuzzy and we absorb a great deal of sound. Each of you has quite a little absorbing value. In most church situations, we do not need any added sound absorbing materials; in fact, we have quite a hard time getting the reverberation time up as high as we want it.

One of the things we must remember is that the reverberation time is directly proportional to the volume of the room, to the cubage, and inversely proportional to the amount of absorption. We have a formula that says the reverberation time is equal to a constant times volume divided by the amount of absorption.

If I have a room of given size—let's take this room here—and somebody says this room is not reverberant enough. That it should have twice as much reverberation. I can do one of two things. I can take out half the audience, carpet, chairs, and so forth, and decrease the absorption by half; or I can double the ceiling height. In other words I can double the volume or I can halve the amount of absorption, and this will double the reverberation time.

One person comes to our office quite often and says, the priest in this parish that I'm doing this church for says he wants cathedral acoustics. We have a limited budget, of course, and all we can afford to build is a 20-foot ceiling. Well now, if he wants cathedral acoustics, he cannot have it in a room with a 20-foot ceiling if he's going to have a congregation, too.

We can almost look in the little chart and see that with a 20-foot ceiling we are limited in reverberation time achievable, knowing the average coverage by an audience and the sort of cubage we will get in such a room. We know that we cannot possibly get anywhere near two seconds in a room with a 20-foot ceiling. That's impossible unless we strip out the audience and have a hard reflective space.

If we are going to have long reverberation time, if what in truth we want is cathedral acoustics, then we have got to buy it with great stone cubage, we've got to have cathedral-like dimensions. This is the reason cathedrals sound the way they do—they are big and they are made of stone, and they don't have any fuzz in them, and the audience is usually pretty sparse and scattered in little chairs and so on. So everything is set up to give it this kind of characteristic.

All I'm saying is: let's not look for miracles. There aren't any in this particular physical matter of church acoustics. The facts are known, the methods of achieving good hearing conditions are understood. We can certainly achieve good speech conditions and good music conditions in the same building. Sometimes it means putting a pulpit canopy above the minister so that his voice is projected right down into the room and not scattered all over the place.

Sometimes it means a very fine quality sound-amplifying system. The choir and the organ have to be carefully placed if we are going to get good results, and I don't have to tell you that. You certainly don't want the choir sitting underneath the organ with a one-square-foot tone opening coming down through the floor.

And yet, how many times we see choirs stretched 60 feet wide and two rows deep. That's no way to fix a choir, but that's all the space we have and the drawings are out



for bids so that's the kind of choir space we get. All of these things can be done right, but they have got to be thought out ahead of time and planned for, very, very carefully.

**MODERATOR:** There was a point on which Mr. Newman dwelt, a ventilating system which was turned off before the service. This reminded me of Christ Church, Grosse Pointe, which is air-conditioned, but they did not use it because it interferes with the sound of the organ. We turn now to the organ-building phase. Mr. Whiteford, here is your question: what information must the organ builder have in order to produce a successful organ in a house of worship?

**MR. WHITEFORD:** I'd say a pipeline to God might be the easiest thing. I think you led me a good one because I feel very strongly about this. In my opinion, the church is the seat of our trouble—the trouble we are talking about here. The denominations have not come out and said specifically what kind of buildings they want. Do they want triangles? Do they want circles? Do they want buildings in which Callas can be heard or do they want it for Hindemith or do they want it for Bach?

Very little is written about this, and I think until the church comes out and gets very much more specific about the real requirements for music, we are going to sit here and go on and on, and talk and talk about acoustics.

I feel that the great music was written for large churches. It was conceived for them, it grew up in them, and has been performed in them most successfully. Whenever you have heard a great Mass in a great church, you are never satisfied with the Howard Johnson Colonial.

And I think the business of returning to the small church means essentially that music cannot be performed within the framework of the composer and, indeed, its emotional message is going to be very much reduced.

In the large building I think there is no use kidding ourselves. The requirements for speech and music are practically mutually exclusive. You cannot have a high reverberation time and have high intelligibility of speech. Therefore, I would suggest that buildings (the larger buildings particularly) be considered as instruments of music. There are ways electronically (we know this is not the ideal), there are ways of making speech reinforcement systems so perfect they defy detection.

Now, if something is not detected, it will not, I believe, take away from the purity of the spoken word that was mentioned before. I would like to quote you something that Marcel Dupré wrote me on this subject. It may serve to stimulate further discussion, commenting on these various problems of speech, intelligibility, and music, sizes of buildings appropriate to various periods and various kinds of music.

He wrote: "Even if the brain perceives what it hears, the heart will not vibrate. Isn't it the mission of eloquence in music to uplift and move the soul? Architects and sound engineers are not the least bit concerned about the emotional influence that musical art exerts upon the heart of the faithful.

"And fortunately we know that in most discussions between the architect, the sound engineer, and the musician, it is always the musician who is defeated. And one notes unfortunately, too late, that it is the musician who is usually right. The laws of acoustics are known since antiquity. Why go out and search outside of them since they are immutable? Wisdom consists of applying them with conscientiousness, and it is at this one and this only condition that the sacred art endangered nowadays can be saved and made to survive."

Now—what does the organ builder need to know to make his instrument work? He certainly must know every detail of the construction of the building, he must know in general what kind of congregation it is, what kind of music is intended, the possibility of sizes of choirs. But I think what the musician needs, is a very firm, very well thought

out plan from the church as to just what is expected.

With the increased emphasis in Protestantism particularly in our country on the spoken word, we are always going to have this conflict. It needs more attention in the seminaries.

As you know, ministers are greatly insensitive to speaking in various areas. They do not modulate properly. Ministers of small stature in an attempt to make themselves feel larger or something, bellow, or hoot, which is the worst thing one could do in a big building, to be heard. Training in ministers is not sufficient. And thus we will always have this difficulty until the ministers learn how to speak in varying acoustical atmospheres and until the church really gives something as solid as the message from the great Book.

**MODERATOR:** Thank you. We have one panel member who has not been heard from. Searle Wright, your question is this: how best may the church musician fit himself to be a successful member of his profession? And I think we can assume the obvious facets of education and training, presumed talent, and a certain amount of innate ability.

**MR. WRIGHT:** Are you speaking about acoustical matters now, or just church music in general?

**MODERATOR:** I think we will just go to church music in general for the moment.

**MR. WRIGHT:** And here I had armed myself with questions for the experts! I think the AGO examination panel and Mr. Wyton have pretty much covered these points already. I feel that too many of us in the organ field often become too specialized. It is understandable that the young player coming in is fascinated with the sound of the organ—he's usually more concerned with performing on his instrument than he is in the other phases of church music, and of music in general.

As a result, in the natural course of his development, he widens his fields of interest, he becomes interested in the choir, he finally becomes interested in literature for his choir. He becomes the public relations man right away or he's got to learn to be. He has to deal with the clergy and that takes some dealing sometimes! He has to deal, depending on his congregation, with that congregation. He has to be an educator; he teaches; he does so many things.

*(to be continued next month)*

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Northfield, Minnesota

Service of Dedication: September 14, 1960  
Organist: David N. Johnson  
Dedication recitals: October 9 and 10, 1960  
Recitalist: Flor Peeters  
All manual ranks 61 pipes, pedal rank 32 pipes,  
unless otherwise noted.

## GREAT

Gemshorn, 16 ft., 73  
Principal, 8 ft.  
(Gemshorn, 8 ft.)  
Holzflöte, 8 ft.  
Octave, 4 ft.  
Spitzflöte, 4 ft.  
Quint, 2 2/3 ft.  
Octave, 2 ft.  
Mixture, 5-7 ranks, 396  
Scharf, 4 ranks, 244  
Trumpet, 8 ft.  
(Chimes, PF)  
(Trompeta Real, 16 ft.)  
Trompeta Real, 8 ft.  
(Trompeta Real, 4 ft.)

## POSITIV

Holzgedeckt, 8 ft.  
Quintadena, 8 ft.  
Principal, 4 ft.  
Rohrflöte, 4 ft.  
Octave, 2 ft.  
Nachthorn, 2 ft.  
Larigot, 1 1/3 ft.  
Sifflöte, 1 ft.  
Sesquialtera, 2 ranks, 98  
Mixture, 4-5 ranks, 293  
Zimbel, 3 ranks, 183  
Ranket, 16 ft.  
Krummhorn, 8 ft.  
Regal, 4 ft.  
Tremolo  
Zimbelstern  
(Trompeta Real, 16 ft., Gt.)  
(Trompeta Real, 8 ft., Gt.)  
(Trompeta Real, 4 ft., Gt.)

## SWELL

Quintadena, 16 ft.  
Principal, 8 ft.  
Rohrflöte, 8 ft.  
Salicional, 8 ft.  
Celeste, 8 ft., 49  
Dolce, 8 ft.  
Octave, 4 ft.  
Traversflöte, 4 ft.  
Nasat, 2 2/3 ft.  
Waldflöte, 2 ft.  
Mixture, 4-6 ranks, 330  
Contra-Fagott, 16 ft.  
Schalmel, 8 ft.

Clarion, 4 ft.  
Tremolo

## PEDAL

Principal, 16 ft.  
(Gemshorn, 16 ft., Gt.)  
Subbass, 16 ft.  
(Quintadena, 16 ft., Sw.)  
Octave, 8 ft.  
(Gemshorn, 8 ft., Gt.)  
Gedeckt, 8 ft., 44  
Choralbass, 4 ft.  
(Gedeckt, 4 ft.)  
Hohlflöte, 2 ft.  
Rauschpfeife, 3 ranks, 96  
Mixture, 4 ranks, 128  
Contra-Fagott, 32 ft., 12 (Sw.)  
Trombone, 16 ft.  
(Fagott, 16 ft., Sw.)  
(Ranket, 16 ft., Po.)  
Trumpet, 8 ft., 56  
(Clarion, 4 ft.)  
(Cornet, 2 ft.)

## ANTIPHONAL (preparation only)

Rohrflöte, 8 ft.  
Spillflöte, 4 ft.  
Blockflöte, 2 ft.  
Mixture, 2 ranks

## ANTIPHONAL PEDAL (preparation only)

Gedecktbas, 16 ft.  
Koppelflöte, 4 ft.

## Couplers 12:

Gt.: S-16-8-4. Po-16-8.  
Po.: S-8-4.  
Sw.: S-16-4.  
Pd.: G-8. S-8. Po-8.  
Combs 30: G-5. S-5. Po-5. Pd-5. Generals-10.  
Cancels 1: General.  
Reversibles 1: Sfs.  
Crescendi 2: Register.  
Blower: Orgoblo.

## MR. JOHNSON

Trumpet Tune  
Schönster Herr Jesu  
Toccata  
O world, I now must leave thee  
Acclamations

Purcell  
Schröder  
Bach  
Brahms  
Langlais

## FLOR PEETERS

(Two identical programs)

Trumpet Voluntary in D  
Toccata in F Major  
Toccata per l'Elevazione  
Variations on Est-ce Mars  
Fantasy and Fugue in G minor  
Choral in B minor  
Apparition de l'Eglise eternelle  
Lydian Prelude and Fugue in F  
O sacred Head now wounded  
Flemish Rhapsody

Purcell  
Buxtehude  
Frescobaldi  
Sweelinck  
Bach  
Franck  
Messiaen  
Peeters  
Peeters  
Peeters

The following information was supplied TAO  
by the Schlicker Company and by Mr. Johnson.

The organ has 4085 pipes at the present time. When the Antiphonal section is completed, there will be a total of 4454 pipes. Stop control on the console is by tilting tablets, with the main organ installed in the rear gallery of the chapel. It is within the four walls of the nave, encased in specially constructed housings which both focus and reflect the tone. The pipes in the façade are 16' and 8' Principal.

Projecting horizontally from the front of the organ case are the pipes of the Trompeta Real. This stop has a distinctive and commanding sound, but is also very carefully scaled and voiced so that it does not dominate the other voices of the organ. The resonators are made of copper and have flared ends.

The first consideration of the organ designers was that it must be capable of leading and supporting congregational singing. Next in importance was the accompanying of the service music. The tonal design is such that the organ not

only most successfully fulfills both these functions, but makes it also a fine instrument for the performance of all worthy organ literature, from all periods of composition.

Specifications were drawn up by Herman L. Schlicker in cooperation with Dr. Paul Ensrud and Raymond Boese, and the firm's midwest representative, John Obermeyer.

Flor Peeters flew from Belgium especially to play the dedicatory recitals. He also taught a master class while on the campus of the college.

Mr. Johnson informed TAO that there was not really much to tell about the installation: "Things went pretty smoothly. They took their time and seem to have tried to do everything right, which was good. I was on hand and watched—and listened to—some of the installation. It proceeded normally and without, I thought, singular event."

The Chapel seating is about 1700, and, although attendance is voluntary, student support is strong and enthusiastic. Hymns are sung with joy and with vigor.

Other uses of the organ include teaching, concert and recital work, oratorio accompanying, and occasional ensemble performances with various instrumental groups.

As to stylistic characteristics of this organ, the tonal style is clearly established by the Great Principal chorus, which consists of Principal 8', Octave 4', Octave 2', and Mixture VII.

The tone entity outlined above is forte, not fortissimo; it is assertive (perhaps a bit less mild than we customarily expect from this builder); it has energy, but also some weight. Thus Schlicker sets the pace for the entire instrument: the Great chorus determines the nature and characteristics of the other choruses as well as various combinations and solo voices throughout the rest of the organ; esthetically speaking, everything else evolves out of this chorus, arising either to challenge and oppose it or to complement and reinforce it.



Flor Peeters is shown above at the console of the new Schlicker organ in Boe Memorial Chapel, St. Olaf College, Northfield, Minnesota, conducting a master class October 11. This class was held in connection with Peeters' two dedicatory recitals on this organ, October 9 and 10, for which the organist had flown especially from his home in Belgium.

The Positiv chorus seems to consist of Holzgedeckt 8', Principal 4', Octave 2', and Mixture V. This tonal structure serves admirably as a foil to the Great chorus. It has less body and is lighter in volume of sound. The Mixture appears to average about an octave higher in pitch range than the Great Mixture; it thus helps to provide spatial contrast.

The Swell Principal chorus, Principal 8', Octave 4', and Mixture VI, is domi-

nated by the bold Mixture, which serves a dual purpose: it tops the three-voice reed chorus as well. In pitch range, the Swell Mixture lies in between Great and Positiv mixtures. In volume, it rivals Great: in some locations in the room it seems louder, but elsewhere a little softer.

The Pedal chorus is a good solid one, featuring two mixtures. Combinations of the three manual division Principal choruses work out well, and the accumulating sounds often mount up to glorious proportions; it almost seems truly as if the Holy Spirit Himself is present in some of the massive and spine-tingling ensembles.

So much for the basic choruses and tonal construction of this instrument. Further analysis reveals additional facets of the organ which contribute variety and flexibility.

The Great Trumpet 8' is a rich voice, with boldness and fire. No doubt its harmonic spectrum contains 30 to 35 partials. It is loud, and contributes animation and vitality to Great ensembles and to larger combinations of choruses. The Great Scharf IV, on the other hand, is not an integral member of the Great division, it would appear, but rather "belongs to the whole organ"; its pitch band lies very high, is a telling voice even in full intermanual ensembles; it provides brilliance, and yet in spite of its prominence does not seem too strong or shrill.

The Positiv Cornet, consisting of flutes at the five traditional pitches (Holzgedeckt 8', Rohrflöte 4', Nachthorn 2', and Sesquialtera II), is a remarkably cohesive tonal entity. Such homogeneity of voicing has been achieved among the individual members of this Cornet that it seems ideally constructed for florid and

ornate melodies (its dynamic level is about mezzopiano). For modifications and expansions of this basic cornet sound, as well as for use in trios, sonatas, and so forth, there are available the useful 1 1/3' and 1'.

The Positiv Mixture III lies highest in pitch band of all the mixture work of the instrument. It is mild (as is the entire Positiv division) but, as it was no doubt designed to do, does cut through large ensembles. I suppose prudent organists will reserve it for brilliant rapid single-line passages, for the most part; it is of limited usefulness, and yet when that specific quality is needed nothing else can supply it.

The Positiv short-resonator reed chorus at 16', 8' and 4', is a grouping of three superb timbres. Again not at all loud, the Ranket with its good-humored buzz, the admirable Krummhorn, and the insistent little Regal, are good together or as solo voices.

By contrast with the Positiv reeds, the Swell reeds at 16', 8' and 4' are rich and sonorous. The Clarion is bright but not as fiery as the Great Trumpet; the Clarion is louder than the Contrafagott, which is in turn a little louder than the Schalmel. The Clarion is virtually as strong in volume as the Great Trumpet.

The Pedal reed chorus, large and grand, features a wide pitch spread, from 32' up through 2', with three 16's available.

The Spanish trumpet (Trompeta Real), a handsome bronze-colored rank, almost horizontal and just a short distance above the heads of the choir, demonstrates Schlicker's unfailing musical sensitivity in matters of this sort. Although it is the loudest single voice on the instrument, and clearly domi-

nates full organ, it nevertheless retains artistic contact—and balance and blend—with the organ of which it is a part; that is to say, it does not separate or isolate itself from the rest of the organ by engulfing the listener in a torrent of brassy sound quite at variance with the remainder of this closely-knit and integrated instrument.

As would be expected, initial transients (called by organists *chiff* or *chirp*) are prominent in the voicing of this organ; they are moderately strong but not extreme. There do not appear, however, any voices featuring the phenomenon acousticians call "*spinach*"—that is, strong transient or spurious sounds which continue as long as the pipe is speaking.

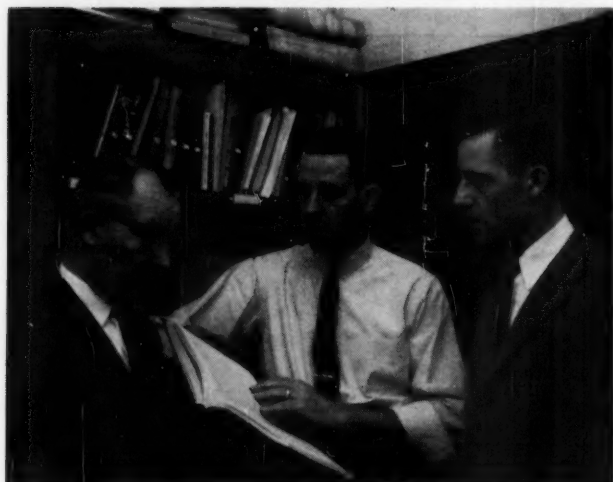
The Trompeta Real switching arrangements should be noted. On the Great, the tablets function normally, and do not affect any other stops, but only the 8' couples to the Pedal. On the Positiv, turning on the Trompeta at any pitch automatically cuts out from the Positiv keyboard any and all other speaking stops drawn on that manual and couplers to that manual.

At the same time, the Trompetas on the Positiv cannot be coupled to either Great or Pedal; but any other stops drawn simultaneously on the Positiv can be so coupled (and thus played on the Great, for example, although they cut out on the Positiv). This relay arrangement permits the Trompetas to be used against full organ, and appears to work out quite well in practice.

In conclusion it should be said that the organ seems eminently satisfactory. There is one small problem at this time, centering in the acoustics of the room. The chapel was treated acoustically,

## con-ti-nu'i-ty

noun. Something that has or gives continuousness or sequence. (Webster)



What *WE* mean by continuity is exemplified by the three men pictured here . . . the present-day members of the Schantz family who are actively engaged every day in the 88-year family tradition of building fine pipe organs.

Paul (*left*) directs purchasing and sales management. Next is Bruce, who manages the building of the instruments. John is responsible for the voicing and regulating of the finished product.

With respect for the past, this third generation of the family build in the present . . . and work and plan together for the future.

# SCHANTZ

## ORGAN COMPANY

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FEBRUARY 1961

23



some years ago, with an extensive microphone and speaker system plus acoustical tile. It appears that the newly-installed organ suffers to some extent from this treatment, being not quite as

lively as it ought to be. Administrative officials are now working on this problem, and one hopes for a completely satisfactory solution soon.



#### INTERNATIONAL CONGRESS OF ORGAN BUILDERS

The Second International Congress of Organ Builders met June 14-17, 1960 in the Alsatian city of Strassbourg, France. Strassbourg, like Amsterdam of three years ago, was a fortunate choice, lying as it does between Romantic and Germanic culture, meeting place of different civilizations and ways of thought, crossroads of Europe where the railways of the continent converge, France's Rhine port between the Vosges Mountains and the Black Forest.

For organ builders Strassbourg is most famous as the center of Andreas Silbermann's activities. It was fitting, too, that congress members had the privilege of hearing and experiencing the music of Couperin, de Grigny, Franck, Vierne and Tournemire in recital on the Silbermann organ in the Strassbourg Cathedral, played by Maurice Durufle, with special lighting effects to point up certain architectural features of the old building.

The opening of the congress by Mr. Flentrop of Holland and Mr. Krug-Besse of France in the Hall of the National School of Engineering gave the first opportunity to greet old friends and to discuss proposed regulations of the new International Society of Organ Builders (ISO). All lectures and discussions were facilitated by simultaneous translations into French, German and English. It was agreed that the Society meet every three years, the next meeting to be held in London in 1963. The function of the Society is to promote professional standing through common sharing of experience and practices, through the exchange of young journeymen, in the training of apprentices and through the spread of ideas in the new journal of the Society.

Not only owners and heads of organ building firms, but also manufacturers of organ accessories and qualified technicians, delegated by their firms, are accepted as members. The five years of experience, demanded for membership, may not include the term of apprenticeship. Manufacturers of organ accessories may not be elected into the membership of the executive committee.

Henry Willis, Sr., was elected honorary president by acclamation; D. A. Flentrop of Holland, first president of ISO; Walter Holtkamp, of Cleveland, USA, vice president; J. Walch, of Th. Kuhn, Switzerland, treasurer.

In the afternoon of the first day, Mr. von Glatter-Götz of the firm of Rieger lectured on the mechanical system of the organ. The English concept (if one dare use the term "English" today, since it became apparent at this congress that among English builders, some are exhibiting an encouraging restlessness and inquisitiveness regarding new and different ideas) was presented by Mr. Willis of London, followed by a lecture by the German organ builder, Joseph Goebel, on possible upper partials.

Mr. de Amezua of Spain traced the "organum plenum" through different historical periods of organ building. Mr. Willis shared his rich experience with different types of chest construction and the influence of the chest on the voicing of the pipes, with the aid of charts and drawings.

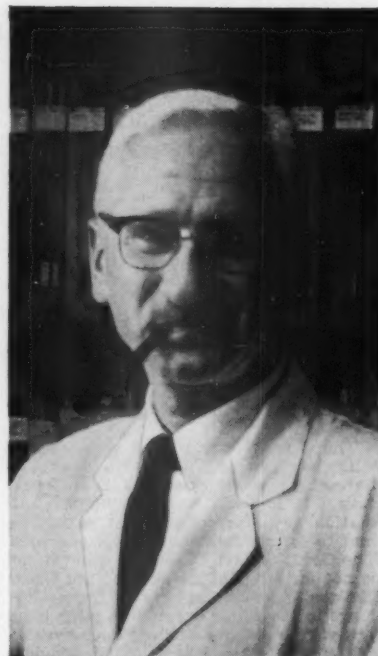
The next afternoon the ISO went by car to Marmoutier Abbey to see and hear the Andreas Silbermann organ of 1710, completely overhauled in 1955 and kept strictly to its original design. Of all the organs heard, it was here we heard more new and different sounds. But what a shock to see the inside of the organ and its pipework, and to see that the fine tone of the Great redcamefrombeatu-up pipes, the resonators of which were made of scraps of galvanized roofing sheet metal. The action, too, was shockingly rude, but what refreshing, new sounds for American ears came from this old organ.

The other Silbermann organ visited was the famous one in Ebermünster. Here the building is never heated, so paintings on walls and ceiling, as well as the organ and other arts objects, are in excellent condition. The congress was handicapped in that few instruments seen and heard were played by excellent organists, and it is hoped this situation will be corrected in London.

As an example of contemporary Alsatian organs, a 1960 instrument in the church of Ge'ardmer by the Roethinger firm was visited. This seemed a typical example of the rather large organ with electric action, slider chests built in France today.

Congressites brought back many memories of Silbermann organs, perhaps some new ideas in tone. But the Strassbourg congress will be remembered above all for one experience: that magnificent official banquet held in the Hotel "Beau Site" in Orbey in the Vosges Mountains. This was a banquet to end all banquets—this was the Alsatian kitchen at its best, and what a wonderful memory!

A special plea was voiced by a young Swiss journeyman to organbuilders everywhere



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Statement of Dr. Albert B. Sabin, who developed the Sabin oral polio vaccine through research supported by the March of Dimes:

"I wish to express my appreciation to The National Foundation for its faith in my work, expressed through grants of March of Dimes funds totaling \$1,500,000.

"For 22 years The National Foundation's broad medical research program has opened new doors in the whole field of virology. It was these breakthroughs that made antipolio vaccines possible.

"I wish also to express my thanks to the American people, whose contributions to the March of Dimes made it possible for The National Foundation to support my work."

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to allow for more exchange of young men to enable these builders of the future to gain from a wide experience, gathering the ideas of many national groups. This was a touchy subject for many respected and established builders. Certainly these young rascals would drag all those guarded secrets all over the world! But what a wonderful contribution these famous builders could make in this way.

One thing is sure: whereas in Amsterdam many organ builders were apprehensive and uncommunicative, in Strassbourg they were friendly and open. I am confident that in London these same reluctant builders will issue invitations to young journeymen to drag their secrets to all corners of the world—we will then at last have found a cure for the "Black Plague," that pest which centuries ago destroyed one of the most encouraging customs of spreading art and culture throughout Europe by the traveling journeymen, and shutting him off and isolating him in small towns, boarding him up in his own shop.

Unfortunately, few American organ builders attended, but those who were there can testify that these meetings are good for everyone, will get better every time the ISO meet. It is hoped more American builders can be encouraged to become members and to attend the congress in London in 1963.

OTTO HOFMANN

## In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

### RECITALS AND CONCERTS

HUGH GILES, Memorial Music Hall, Methuen, Massachusetts, October 5.

Prelude and Fugue in B minor	Bach
Chorale Prelude	Bach
Blessed Jesus, we are here	
Suite for a Musical Clock	Handel
Prelude and Fugue on B A C H	Liszt
Baroque	Bingham
Sarabande	
Rhythmic Trumpet	
Elevation	Dupré
Pasticcio	Langlais
Folk Tune	Whitlock
Postlude	Langlais

The organist's nightmare, a temporarily unleashed tremolo which was no fault of the organist, spoiled the opening work, the only big Bach on this program. The registration chosen was bright and clear, and the music well phrased, though tossed off with much less dignity than the piece requires. Some uncertainties (often attributable to memory slips but not so here since music was used for the recital) may well have been the result of the nerve-wracking quaver which the organist had not regained for.

This "cipher" was promptly repaired with no more than a minute's delay in the program as the organist waited on the bench; the chorale prelude (the "miscellaneous" version of it) followed with pungent solo alternating with a milder one in the repeat.

The beautiful solo voices of this organ made the slight Handel suite interesting. But probably the best music-making of the evening was the Liszt "sound and fury" on the name Bach; it made a wonderful splash on the Methuen instrument with the softer interludes and the fugue well registered on flutes, and the organist seemed most at home with this and the short pieces which followed intermission.

One rather missed something solid and meaty in the second part, but the six works were nevertheless pleasant music. Before the lovely quiet Elevation Dr. Giles was probably wise in explaining that it is based on one note and that the audience should therefore not worry it was a cipher! The Langlais Postlude alternated lively toccata-style passages with heavy chorale-like chordal lines

on full organ, ending a program which was just over an hour in length.

Two encores were played: a very short march, rhythmic and modern in harmony; and the quiet prelude on the chorale "O God Thou mighty God" by Peeters.

LORENE BANTA  
WALTER BAKER, Christ Chapel, The Riverside Church, New York, Oct. 3.

The first in a series of Music Evenings inaugurating the new Austin organ in this chapel was a brilliant recital. In the 16 years since we first heard him play, Mr. Baker's art has matured and deepened. Some exceptions might be taken to his Bach interpretations: occasional rushing of tempo in an otherwise crisp handling of the F Major Toccata; excessive shadings in "O God, have mercy"; too many functional changes in "Herzlich thut mich verlangen." By contrast "Nun freut euch" and the first movement of Trio Sonata VI had just the right zip and sparkle.

With the stunning performance of Reger's tremendous Introduction, Passacaglia and (several) Fugue(s), the player came into his own. Everything was meticulously worked out to clarify the intricate details and feverish chromatics of this thickly textured Romantic-style work.

Here the chapel's scant reverberation was an advantage, save for the frequent FFFF pilings of Pelion on Ossa demanded by the composer.

Kindly forewarned by Mr. Baker, listeners braced themselves for not one but three fugues including a double one in the last section. Cleverly combined though they were, this reviewer would have preferred the marvelous double fugue which Bach wrote to follow his great F Major Toccata.

Daniel Le Sur's "Scène de la Passion" would serve very well to demonstrate an organ's complete color resources; it has a little of everything. The tender feeling in Dupré's lovely Berceuse and the swift silky whirr of the Spinner were faultlessly conveyed. For pure musical worth the Toccata from Duruflé's Suite Op. 5, full of virtuoso fireworks, cannot compare with his fine first movement; but the player made it glitter.

We have rarely listened to a better-prepared recital. Nothing was left to chance. There was not a trace of showmanship; the performer was quiet and poised, made no unnecessary gestures. For the first pieces stops and pistons were already set; Mr. Baker merely came out, bowed to his audience, and began to play. The entire program was memorized. The audience-reaction was deservedly enthusiastic. SETH BINGHAM

FREDERICK SWANN, The Riverside Church, New York, July 26.

Procession	Arnatt
A Tuneful Trio	Stanley
Give ear, O Lord, and mark my sore complaining	Krebs
Prelude and Fugue in G Major	Bach
Symphonic Chorale—Jesus, still lead on	Karg-Elert
Hymn to St. John the Baptist (Dedicated to Mr. Swann) (First performance)	Bingham

This is the first time this reviewer has had the opportunity to hear Mr. Swann in complete recital. From the start one is impressed by the infinite care with which each piece is played, pre-analyzed and projected. His taste is impeccable and his control over the vast tonal resources of this organ never fails.

Mr. Swann is not what is called a flamboyant organist. By this we mean he does not project himself in front of the composer's work. He belongs to the honorable line of true interpreters who are ready to efface themselves in order to let the composer speak, for better or for worse.

Arnatt's Procession demonstrates certain short-comings which are typical of much contemporary writing. What pur-

**ACOUSTICS** should be an integral part of architectural design. In almost all cases the traditional building materials (and modern ones having similar acoustical properties) are the allies, not the enemies, of good hearing. They must, however, be intelligently used in conjunction with good design. Desirable musical sound and good acoustics are inseparable and both are among the first essentials of a successful church building.

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pose is served by dissonance in a work which is obviously not meant to express tension or conflict? The adding of a major seventh to the basic triad and the endless succession of such formulae has ceased to be original for the longest time. The piece is neither better nor worse than most of the "gimmick" techniques prevailing in our time. Even a procession could have a greater degree of melodic inventiveness and harmonic subtlety.

Seth Bingham's hymn is the work of a major craftsman. The dodecacophonists might refer to the hexachord upon which the piece is built, as one half of a tone row. However, such full and half tone rows have been the equipment of the true musician for a long time before Schönberg.

The Gregorian flavor of the basic melody is enhanced through an organum treatment; the climax is built up carefully through antiphonal effects. An augmentation of the cantus firmus eventually leads into a double fugue. Harmonically, the piece is of medieval austerity and architecturally it is of almost gothic strength. Mr. Swann played the music with consummate skill.

HERMAN BERLINSKI

CLARENCE SNYDER, Woodside Methodist Church, Silver Spring, Maryland. Dedication of Möller organ, October 12.

Allegro (Symphony IV)	Widor
Three Choral Preludes	Brahms
O world I e'en must leave thee	Karg-Elert
Now thank we all our God	Elmore
Seelenbräutigam	Ernst-Bach
Concerto I	Schumann
Canon in B minor	Franck
Choral in B minor	Bonnet
Romance sans paroles	Gigout
Toccata	

The Washington area has another large new organ, unfortunately, not an unqualified success. There is a decided lack of pedal foundation tone in 16' stops. Consequently everything sounds unbalanced. Someone said after this recital that from the console the effect is different.

Be that as it may, the effect in the body of the church is what counts. The program itself offered nothing of outstanding interest or unusual quality. The opening Widor movement seemed to "change gears" too often, lost much of its sweep and drive. Perhaps one might say it was somewhat over-romanticized. Franck started so softly some of the opening measures were lost completely. One wonders whether the recitalist was having an off night, or perhaps was dis-

concerted by the unbalance of the organ.

WILLIAM TUFTS

## CHORAL MUSIC



### Samuel Walter

ABINGDON PRESS, 201 Eighth Ave. So., Nashville 3, Tenn.

William B. Giles: TO BE A PILGRIM, accomp. unison, easy, 4 pages, 22¢.

John Bunyan's "He who would valiant be" set in a vigorous, somewhat archaic, but effective, manner. Although in unison, provision is made for alternating men's and women's voices. A rousing anthem.

Daniel Moe: REJOICE IN THE LORD ALWAYS, accomp. SATB, moderately easy, 7 pages, 25¢.

Excellent for introducing music with a contemporary flavor. Logical, not difficult voice parts and independent, rhythmic organ accompaniment contrast and blend with each other.

Samuel Walter: HOW FIRM A FOUNDATION, accomp. SAB, easy, 7 pages, 25¢.

A hymn anthem based on the early American melody "Foundation." Simply set: first stanza unison; second, strict canon between men and women; third and last harmonized. Should be popular with youth choirs.

J. FISCHER & BRO., Harristown Road, Glen Rock, N. J.

Joseph W. Clokey: MEN OF GOD, accomp. SATB, moderately easy, 11 pages, 25¢.

Written with a genuine organ accompaniment with rather easy voice parts, this is a big anthem for festivals, ordinations, and Whitsunday.

HAROLD FLAMMER, INC., 251 West 19 St., New York 17, N. Y.

Paul Hamill: BEHOLD, I BUILD AN HOUSE, accomp. SATB, easy, 4 pages, 20¢.

This anthem, with trumpet fanfare figures in the accompaniment, and many Alleluias for the singers, is fine for the opening of a service of dedication.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N. Y.

Gordon Young: FROM ALL THAT DWELL BELOW THE SKIES, accomp. 2 part mixed, easy, 4 pages, 22¢.

Of unusual interest is the fact this was written in two parts: men and women.

It is ideal for mixed choirs lacking four-part balance. Strophic, very easy, singable.

H. W. GRAY CO., INC., 159 East 48 St., New York 17, N. Y.

Stephen J. Ortlip: MASTER OF YOUTH, accomp. SA, easy, 4 pages, 18¢.

The unison and two-part writing in parallel thirds and sixths would probably sound best with the clear, unchanged voices of a youth choir. Accompaniment, though independent, permits voices to be heard. Strophic.

MERCURY MUSIC CORP., 47 West 63 St., New York 23, N. Y.

Joseph Kantor: WHERE SHALL MY SOUL REPOSE?, unaccomp. SATB, moderately difficult, 4 pages, 25¢.

A quiet motet in polyphonic style, ending with choral Hallelujahs, and written in a warm, subjective idiom.

James Neff: CROWN OF LIFE, unaccomp. SATB, moderately difficult, 3 pages, 20¢.

Thin textured with a more objective style than the Kantor piece. Logical lines and a contemporary flavor.

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

Donald I. Moore: COME BEFORE HIS PRESENCE, accomp. SATB, moderately easy, 9 pages, 25¢.

Strong, rhythmic setting of Psalm 100, with optional solos.

SUMMY-BIRCHARD PUBLISHING CO., 1834 Ridge Ave., Evanston, Ill.

Jean Berger: O GIVE THANKS UNTO THE LORD, unaccomp. SSATTB, moderately difficult, 10 pages, 40¢.

A vigorous piece people will like, containing much rhythmic interest with interplay of triple and duple rhythms at a rather rapid speed.

Milan Kaderavek: PSALM 117, accomp. SATB, moderately easy, 5 pages, 30¢.

Block harmony, somewhat modal, easy, effective.

Raymond Rhea: GIFT TO GOD, unaccomp. SSAATBB, moderately easy, 6 pages, 30¢.

O SING UNTO THE LORD, unaccomp. SSAATBB, moderately difficult, 7 pages, 30¢.

The former has four-part writing alternating and contrasting with phrases of full chords, reminding one a bit of Russian church music. The latter is a rhythmic piece, with syncopation freely used. Three B flat trumpets may be used. A big anthem for festival occasions.

### OTHER MUSIC RECEIVED

Fryxell: THOU WILT KEEP HIM IN PERFECT PEACE (Abingdon)

Plautsch: I'LL PRAISE MY MAKER (Abing-

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Union Theological Seminary

New York City

don)  
 Powell: FROM THE RISING OF THE SUN  
 (Abingdon)  
 Dello Jolo: O SING UNTO THE LORD  
 (C.Fischer)  
 Glarum: O CLAP YOUR HANDS (C.Fischer)  
 Davis: GOD ADORING (Flammer)  
 Decker: PSALM 46 (Flammer)  
 Lovelace: GOD MAKE MY LIFE A SHINING  
 LIGHT (Flammer)  
 Young: HOLY LORD GOD OF HOSTS  
 (Flammer)  
 Pasfield: MAGDALENE AT MICHAEL'S  
 GATE (Galaxy)  
 Pitfield: DEO GRATIAS (Galaxy)  
 Sitton: SONG OF PRAISE (Galaxy)  
 Parker: NOW GLAD OF HEART (Lawson-  
 Gould)  
 Perosi: CANTABO DOMINO (McLaughlin and  
 Reilly)  
 Dufay: AVE REGINA COELERUM (Mercury)  
 Rubbra: UP O MY SOUL (Mills)  
 Fraser: TO HIM GIVE PRAISE (Oxford)  
 McKie: PSALM CXXI (Oxford)  
 Weelkes: GLORIA IN EXCELSIS (Oxford)  
 Lynn: I WAITED PATIENTLY FOR THE  
 LORD (Pallma)  
 Roff: THAT WE MAY PERFECTLY LOVE  
 THEE (Pallma)  
 Dunstable: VENI SANCTE SPIRITUS (Peters)  
 Berger: WISDOM HATH BUILT HER  
 HOUSE (Summy-Birchard)  
 Graham: SING TO THE LORD OF HARVEST  
 (Summy-Birchard)  
 Kelly: THE SOUNDING OF THE SEVEN  
 TRUMPETS (Summy-Birchard)  
 Amner: O COME THOU SPIRIT DIVINEST  
 (Schmitt, Hall and McCreary)  
 Freestone: THOU LOVEDST ME (Schmitt, Hall  
 and McCreary)  
 Gears: CHRIST THE LORD IS RISEN (Schmitt,  
 Hall and McCreary)  
 Riedel: MY GOD, HOW WONDERFUL THOU  
 ART (Schmitt, Hall and McCreary)  
 Waugh: O WORD, THAT GOEST FORTH ON  
 HIGH (Schmitt, Hall and McCreary)  
 Malin: O CHRIST, OUR TRUE AND ONLY  
 LIGHT (Wood)



**GEORGE MARKEY**

Dr. Markey has been appointed organist and choir director of Madison Avenue Presbyterian Church, New York City, effective February 1. He continues as assistant professor at Westminster Choir College, will continue his concertizing under Colbert-LaBerge Concert Management. Dr. Markey had been in a similar post for several years in Old First Church, Newark, New Jersey.

Jardine of 1842, a Henry Erben of 1845, and a Hutchings-Plaisted built in 1875. Mr. Biggs fills the record jacket with his own inimitable story of the project and a plea for the saving of other restorable "old" instruments.

Rounding out the documentary side is a deluxe insert containing three pages of material by TAO staff writer Barbara Owen, president of The Organ Historical Society; and three pages of photos and data on music, composers and instruments. No American organist or student of the organ can afford to be without this remarkable recording and its accompanying materials.

ASHLEY MILLER, "Music for Peace and Meditation," 3-50 Wicks, New York Society for Ethical Culture; Decca 12" LP, DL-8924, \$3.98.

Larghetto in A flat Major  
 Meditation  
 A lovely Rose; My heart is filled  
 with longing  
 Chorale Prelude on a melody by  
 Orlando Gibbons  
 Cantabile; Choral  
 Adagio  
 Prelude in B flat minor  
 Be glad my soul  
 Jongen  
 Vierne  
 Brahms  
 Willan  
 Bossi  
 Liszt  
 D'Indy  
 Karg-Elert  
 Ashley Miller and Wicks' new organ

## NEW RECORDS

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E. POWER BIGGS, "The Organ in America,"  
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According to the jacket, this ambitious project is a "Survey of the organ-builder's art as practiced in these United States from the Revolution until the War between the States with many sounds of the actual instruments playing lively tunes... of the day."

With a few exceptions the music recorded is that played by Mr. Biggs in his 1960 AGO convention recital in Detroit's Grosse Pointe Memorial Church (see TAO, August 1960), a program which impressed staff writer Clark Angel as much as this disk pleased your reviewer.

While the music is historically interesting and highly entertaining, this album offers far more than mere musical enjoyment. The seven organs (all with tracker action and slider chests) include an 1827 George G. Hook, a John Jacob Dieffenbach of 1776, a 1759 Thomas Johnston as restored by Herman Schlicker, a David Tannenberg of 1804 as restored by Frederick Furst, a George

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St. Stephen's Church  
 Port Washington

8 Patchin Place

New York 11, N. Y.



in the meeting house of the Society make their joint recording debut with a program that should interest a wide circle of music lovers, including organists. Those wishing more details regarding the organ will find a complete stoplist in the October 1960 issue of TAO.

Mr. Miller has chosen his pieces well, both for pleasing a large segment of the music-loving public, and for demonstrating the organ's resources. None of the music is trite, little of it has been previously recorded; all is beautifully played and reproduced.

**HANDEL ORGAN CONCERTOS** (complete); Walter Kraft and Eva Hoelderlin, organists, with Pro Musica Chamber Orchestra of Stuttgart, conducted by Rolf Reinhardt; two Vox albums (three 12" LPs each) at \$7.95 for each set.

Vol. I: Concertos 1-9 (VBX-23)  
Vol. II: Concertos 10-16 (VBX-24)

These two albums are re-issues in Vox's specially priced Vox-Box series (see TAO for October 1952 and February 1953). Despite their vintage the recordings compare quite favorably with more recent versions, and at only \$7.95 per three-record album they are real bargains.

gains.

**HELMUT WALCHA**, "Bach Organ Works," St. Laurens Church, Alkmaar, Holland; one Deutsche Grammophon 12" LP, LPM-18619, \$5.98.  
Toccata, Adagio and Fugue in C; Partita on "Sei gegrüßet, Jesu Gütig"; "Wachet auf, ruft uns die Stimme"; "Kommst du nun Jesu von Himmel herunter"; "Wo soll ich fliehen hin."

Without a doubt this is one of the finest Bach disks ever released. The historic organ is a sizable three manual of some 55 stops (85 ranks), restored in 1948 by the Dutch builder, Flentrop, is an ideal instrument for Bach music.

That Walcha knows how to play Bach is well established. His three Schübler

chorale preludes are gems of intimate beauty, registered delicately and played precisely but with full realization of each intended mood. The Partita is a masterpiece of registrational understanding and musical insight.

Here Bach's music seems to unfold naturally from beginning to end as a dynamic personal experience. Walcha's performance of the first work is exuberant in the first and last movements, quietly reflective in the middle.

One final comment on this disk: recording is superlative and surfaces are both flawless and noiseless (and this seems to apply to all Deutsche Grammophon records encountered to date).

**MOZART: MASS IN C MINOR** (K.427); St. Hedwiga Cathedral Choir, Berlin Radio Symphony, directed by Ferenc Fricsay; Deutsche Grammophon 12" LP, LPM-18624, \$5.98.

Here's a superb recording of this great mass which should remain the standard of excellence for years to come. Soloists are Maria Stader, soprano; Hertha Töpper, alto; Ernst Haefliger, tenor; Ivan Sardi, bass.

Each is tailor-made for this work:

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Miss Stader's singing of the difficult soprano part is nothing short of breathtaking. Choral and orchestral forces turn in a performance precise and polished throughout. Despite its being an incomplete composition (Credo and Et incarnatus are performed in the H. C. Robbins Landon reconstruction), the Mass contains some of Mozart's finest sacred writing. As recorded on this disk, it deserves an honored place in any library.

## Recitalists

**William Weaver**, South Main St. Baptist Church, Greenwood, S.C., Oct. 9: Prelude in C, Mendelssohn; Prelude and Fugue in G, Buxtehude; Partita: Now praise we God in Heaven, Lübeck; Fugue and Variation, Franck; Naxos (Suite Française), Langlais; Pastorale, Vierne; Passacaglia with Chorale: Jesu, meine Freude, Karg-Elert.

**Alec Wyton**, The Temple, Atlanta, Ga., Oct. 17: Larghetto (Concerto 3), Handel;



MARIAN McNABB

Miss McNabb was appointed teacher of piano at Peabody Conservatory of Music, Baltimore, Maryland, as of last October. Formerly minister of music in Westmoreland Congregational Church, Washington, D. C., and head of the music department at Foxcroft School, Middleburg, Virginia, she has been active in the Washington area both in piano and organ.

Most recently Miss McNabb was summer organist for New York Avenue Presbyterian Church in Washington. She has acted as accompanist for Mme. Lotte Lehmann, and accompanist-coach in New York and other cities. She holds degrees from the University of Kansas and Union Theological Seminary, is a student of Clarence Dickinson in organ, of Edwin Hughes in piano and pedagogy.

She has also served as consultant in organ building, has made extensive study of organs both in this country and in Europe. At the invitation of the Consulate General of The Netherlands she has played a number of recitals on historic organs in Holland, is presently conducting research in this field. Miss McNabb played a recital January 18 in St. John's Lafayette Square Episcopal Church, Washington, D. C.

Prelude and Fugue in D minor, Bach; Fantasia in C, Franck; Scherzoso (Sonata 8), Rheinberger; In Praise of Merbecke, Wyton; Prelude on Pange lingua, Kodaly; Alla giocoso (Sonata), Baisstow.

**Music of Healey Willan, Victor Gramm and Charles Peaker**, organists; Choirs of St. Paul's and Park Road Baptist Churches, St. Paul's Church, Toronto, Ont., Oct. 15: Passacaglia and Fugue No. 2; I looked and behold, a white cloud; Chorale Prelude on Windsor; Christ our Passover; O, how glorious is the kingdom O Lord our Governor; I beheld Her; Hail gladdening light; Chorale and Fugue (Trilogy of Fugues).

**Charles Farley**, Beecher Chapel, Knox College, Galesburg, Ill., Oct. 16: All-Bach recital: Trio Sonata 5 Fantasia and Fugue in G minor; Six Schübler Chorales; Concerto in A minor.

**Charles Shaffer**, First Congregational Church, Pasadena, Cal., Oct. 16: Fantasia in G Major, Prelude and Fugue in B minor, Bach; Allegro, Choral (Symphony 2), Vierne; Kleine Präludien und Intermezzi, Schröder; Pagnion, Dono-

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van; Choral Dorian, Alain; Magnificat 1, Dupré; Fantasie-Toccata sur le Dies Irae, Van Hulse.

**Harriette Slack Richardson**, rededication of 1855 Johnson organ, United Church, Rutland, Vt., Oct. 23: Toccata, Muffat; Swiss Noël, Daquin; Noël for the love of Mary, LeBegue; Noël with variations, Daquin; Christ lay in the bonds of death, I call to Thee, Come Redeemer of our race, Passacaglia, Bach; Casual Brevities, Leach; Musical Clocks, Haydn; Jesu, my trust, Reger; Diver-tissement, Berceuse, Carillon, Vienne.

**John M. Rossfield**, Westminster Church, Detroit, Mich., Oct. 23: Concerto 5, Handel; Toccata and Fugue in D minor, Bach; A Stronghold Sure, Bach (chancel choir); Litanies, Alain; Carillon, Sowerby; Prelude and Fugue in D Major, Schmidt.

**V. Earl Copes**, Morrow Memorial Church, Maplewood, N.J., Oct. 9: Prelude, Fugue and Chaconne, Buxtehude; Passion Chorale, Lobe den Herren, Walther; Passacaglia and Fugue, Bach; Litany, Roberts; Rhythmic Trumpet, Bingham; Darkness is waning, Miller; Jubilee, Sowerby; Sonata on Psalm 94, Reubke.

**Lorene Banta**, Phillips Academy, Andover, Mass., Oct. 30: Bach program: Prelude and Fugue in A minor; Three Settings on Now come, Saviour of the heathen; He who will suffer God to guide him; First Movement (Sonata 2); Kyrie in Five Voices; Three Settings on In dulci jubilo; Have mercy, Lord, on me; Passacaglia and Fugue.

**Grady Wilson**, Henderson State Teachers College, Arkadelphia, Ark., Oct. 18: Grand Gea, du Mage; Nun komm, der Heiden Heiland, Kyrie, Gott heiliger Geist, Fugue in E flat, Bach; Requiescat in pace, Sowerby; Prelude and Fugue on B A C H, Liszt; Hymne d'action de grâces, Langlais; Deuxième Fantaisie, Alain; Prelude and Fugue in G minor, Dupré.

**Robert Baker**, Sixth Presbyterian Church, Washington, D.C., Oct. 23: Toccata and Fugue in D minor, Jesu priceless Treasure, God's time is best, Be Thou with me, Jesu joy of man's desiring, Prelude and Fugue in B minor, Bach; Pièce Héroïque, Franck; Song of Peace, Langlais; Greensleeves, Brother

James' Air, Wright; Joy of the Redeemed, Dickinson.

**William Elfrig**, Valparaiso (Ind.) University, Nov. 13: Magnificat on the 9th Tone, Scheidt; Fantasy in F minor, Mozart; Sonata 2, Hindemith; Prelude and Fugue in F sharp minor, Buxtehude; Sonata on Psalm 94, Reubke.

## Newsnotes

**Brooklyn College Chorus**, directed by **Robert Hickok**, on Dec. 10 and 11, 1960, presented a concert featuring Latin and French works, and Lechner's "St. John Passion" . . . **Jan Bender**, composer and organist of Lübeck, Germany, played the dedicatory recital Feb. 4 on a 15-rank classic tracker organ in **Trinity Lutheran Church**, Vermillion, S. Dak. The organ employs mechanics, some pipes from a **Marklove** tracker organ of 1887; pedal and additional pipework was acquired from an old **Vogelpohl** organ, with new pipework by **Möller**.

**David Hewlett** played a recital Dec. 18 in the **Church of the Resurrection**, New York . . . **William and Charlotte Atkinson** recently played a program of baroque organ music, and contemporary flute and piano music in the **Community**

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Plus X School of Liturgical Music, Purchase, N. Y.

**Church** of Vista, Cal. Mr. Atkinson recently participated in the Leadership Training Course series presented by the San Diego County Council of Churches; he also lectured at the annual choir recognition dinner of **Christ Evangelical Lutheran Church**, Pacific Beach, Cal.

**Mario Salvador**, in ceremonies in the **St. Louis (R.C.) Cathedral** Nov. 18, received the "Bene Merenti Medal" bestowed by **Pope John XXIII**. There was a reception following in the cathedral auditorium . . . **Malcolm Johns**, director of music of **Grosse Pointe Memorial Church**, Grosse Pointe, and associate professor of music, **Wayne State University**, Detroit, Mich., conducted the annual choir clinic at Berchtesgaden, Germany, Jan. 22-29, for about 350 enlisted men, officers, wives and WACs. Jan. 22 also marks Mr. Johns' 22nd year in charge of the music in the Memorial Church.

**Edward B. Marks Music Corp.** has announced the promotion of **Arnold Broido** to director of publications and sales. In this position he will supervise and coordinate the educational and serious music, exploitation, and sales departments . . . Twelve undergraduate students of **Dr. Emmett G. Smith**, professor of organ at **Texas Christian University**, Ft. Worth, earned their way to provide the expense of a plane trip to New York



**J. ALLEN HANSEN**

Mr. Hansen has assumed the duties of organist-choirmaster in **St. Stephen's Episcopal Church**, Port Washington, N. Y. Prior to this post, he held similar positions in **Church of the Messiah**, Paterson, N. J. and in **Sinai Reform Temple**, Bayshore, N. Y. In addition to his work in **St. Stephen's**, Mr. Hansen continues his studies. His organ teachers have been **Ethel Kennedy**, **Leslie P. Spelman** and **Bruce Prince-Joseph**.

during the Christmas holidays, to visit area churches and hear and play many of the organs. The six young men and young women averaged two organs a day during their stay.

**Wilma Jensen** played a recital Jan. 31 in **Springfield, Ill.**, appears at **Washington Missionary College**, Tacoma Park, Wash., Feb. 11; **Kansas City**, Feb. 20; **Fresno, Cal.**, Feb. 26; **Los Angeles**, Feb. 28 . . . **Ray Ferguson** played in **Flint, Mich.**, Feb. 6 in **Court Street Methodist Church** on the new **Casavant** organ; plays Feb. 10 at **North Greenville Junior College**, Tigerville, S.C.; **Winston-Salem, N.C.**, Feb. 13.

Remaining recital dates in the current tour of **Pierre Cochereau** are as follows: **Claremont Church**, Claremont, Cal., Feb. 5; **College of the Pacific**, Stockton, Feb. 6; **First Methodist Church**, Pasadena, Feb. 10 (master class at same church, Feb. 11); **St. Agnes Church**, Phoenix, Ariz., Feb. 19; concert and master class, **Maryville (Tenn.) College**, Feb. 14; **Trinity Parish Church**, Southport, Conn..

Feb. 19.

Prizes for the highest marks in the **AGO 1960** examinations were as follows: Fellowship—one-half prize, \$150 for section 1 (playing) to **Mrs. Kathleen Armstrong Thomerson**, North Texas Chapter. Associateship—full prize, \$200, to **Robert John Jones**, Chicago Chapter. Choirmaster—full prize, \$200, to **Daniel A. Durand**, San Joaquin Chapter. Announcement was made by **Alec Wyton**, chairman, examination committee.

At 4 pm, Sunday, Feb. 19, in **St. Thomas Church**, New York, there will be a service of music honoring **Everett Titcomb**, with the choirs of **St. Thomas Church** (**William Self**, director, **Edward Wallace**, organist) and **Church of the Resurrection** (**David Hewlett**, organist-director).

Monday evening recitals in **Christ Chapel**, **Riverside Church**, New York, are **Lillian Carpenter**, Feb. 6; **Frederick Swann**, Feb. 20; **Searle Wright**, Mar. 6; **John Weaver**, Mar. 20 . . . **Herman Berlinski** plays a recital in the **Interchurch Center**, New York, Feb. 13 . . . **Virgil**

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Fox plays recitals in **Riverside Church**,  
New York, Feb. 5 and Mar. 5.

The March 1961 recital series in **St. Thomas Church**, New York will be:  
**Robert Clark**, Mar. 6; **Grady Wilson**,  
Mar. 13; **Gordon Wilson**, Mar. 20; and  
**Leonard Raver**, Mar. 27 . . . **Frederick**  
**Swann** plays in **Riverside Church**, Apr. 2.

## You, the Reader

(Continued from page 8)

hoping to investigate organs, making recordings and taking pictures, with the material to become, eventually, part of by senior thesis at Reed College (Reed, in Portland, Ore., is one of the very few schools requiring a thesis for a B.A.). The topic is not definitely set as yet, but it will almost certainly be some phase of tonal and mechanical design from Father Schmidt up through the Willises.

My problem is this: I have excellent "contacts" with the non-conformist churches in England, but not so good with the Established Church. Do you know of anyone, either in this country or in England, who is knowledgeable about this, especially the older small organs, who might be able to help me get access to them? As far as I know, no one has done a study of the two manual organ specifically, and I would like to draw most of my examples from these instruments.

If you feel it might be more effective to print this appeal in TAO, please do so. Since I am leaving the end of January, if you do that, perhaps you should have my English address, which will be: 2 Chesham Crescent, Anerley, London, S.E. 20.

Also, if you should happen to know of any way in which I could get financial help towards my equipment, it would be much appreciated. I am taking a very fine battery operated recorder and a good mike, which means an uncomfortable amount of borrowing and squeezing.

Thank you so much for your trouble, and also for TAO.

(Miss) Beth Berry  
Forest Grove, Ore.

■ TAO answered Miss Berry, gave her names and addresses of Britishers we considered would be helpful. We further ask any of our many British readers to contact her at her London address if they have additional suggestions. Editor

### INTERCHURCH CENTER CHAPEL

TAO:

I read with interest your notes in the November issue on the recital by Robert Anderson in the Interchurch Center Chapel. As you may know, we served as acoustical consultants to both Collens Willis and Beckonert, the original architects for this building, and for Frederick Dunn and Associated Architects, the final designers of the chapel. Your comments concerning the "Surprising, almost frustrating lack of reverberation" prompted me to dash off a few lines to you.

The lack of reverberation is best ex-

plained by the ceiling height which is only 19'. The architects had an extremely difficult problem in "sandwiching" a chapel within one story of this building. The low ceiling height means that the volume is too small for the seating area—the volume is only 87,000 cu. ft. according to our last calculation.

The history of this job is of interest since our early recommendations were for a room primarily devoted to speech activities (including a soft-voiced minister speaking from the center of the aisle!). These were later revised when the importance of music was realized. We think our most valuable contribution to the acoustical design of the church was our advice to Mr. Dunn with regard to opening up the ceiling in front of the choir and organ balconies. The main ceiling height is at the bottom level of the trusses supporting the floor above, while the ceiling over the choir-organ balcony could be 6½' higher.

Perhaps the best thing to do for organ recitals in the future would be to roll up the carpets and store the pew cushions elsewhere!

Robert B. Newman  
Bolt, Beranek and Newman, Inc.  
Cambridge, Mass.

■ TAO thanks its good friend Robert Newman for his enlightening remarks about this new chapel, reminds readers that further acoustical enlightenment may be gained from Mr. Newman in his comments on another page of this, and of subsequent issues, during the serial publication of last summer's panel forum at the AGO convention in Detroit.

Mr. Newman is acutely conscious of the effect on music in general, church music in particular, of any acoustical situation. TAO appreciates his taking the time to write informatively for TAO readers. Editor

### ACOUSTICS

TAO:

I wonder if you would be so kind as to publish the following in TAO: HOW TO OBTAIN GOOD ACOUSTICS.

POSITION WANTED: Mus. B. Eastman School of Music; M.S.M., UTS School of Sacred Music; Plus X School (Summer Sessions). Experienced: Episcopal high and low, Protestant, Jewish. Recitalist. References. Write Box D-9, c/o The American Organist, 280 Broadway, Staten Island 10, N. Y.

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At a panel forum in Detroit last June the importance of having good acoustics was stressed. By good acoustics we generally mean a reverberant auditorium. However reverberation is not the whole condition for good acoustics. A more generalized and all inclusive term is "acoustical liveness."

What was not mentioned in the panel forum was how to obtain live acoustics. A first premise is that persons specializing in acoustical design should perform this function. What are the requirements? An acoustical designer should have years of practical experience in organ playing before audiences and congregations. He should have been a choir director to know these problems. He should know the construction of organs and how to locate them so that bad placements all too prevalent up to now can be avoided.

He should know how to draw up organ specifications to meet the needs of all types of congregations. A knowledge of

architecture is necessary. A first hand knowledge of speech and the production, propagation and reception thereof should be had. Above all he should have engineering training which will provide the necessary knowledge of mathematics and acoustical laws with which to design for the desirable liveness.

Organists and choir directors are not in general able to make direct recommendations. However a second premise is that they should try to get on committees or try to persuade committees to obtain the services of an acoustical engineer. The AGO either through its Committee on Acoustics or its officers might make attempts to cooperate with the National Council of Churches or other church bodies. We must somehow persuade churches and architects to get the acoustical design done by acoustical engineers.

Albert R. Rienstra  
Morristown, N. J.

■ Mr. Rienstra is himself an acoustical con-

sultant, and a member of the AGO committee he mentions above. Editor

TAO:

The wedding program is nothing spectacular, simply in good taste.

Prelude

Praeludium in C Major, Bach  
Elevation (Benedictus), Couperin  
Grand Jeu, Du Mage  
Andante (Concerto 4), Handel  
At entrance of wedding party  
Trumpet Tune and Fanfare in D, Purcell  
At Mass

All music sung to Gregorian chants  
Procession from the church  
Trumpet Tune and Bell Symphony, Purcell

Church of the Holy Spirit, Louisville, Ky.; music by the Priests' Choir, Trinity High School; Robert Crone, organist and choirmaster.

Robert F. Crone  
Louisville, Ky.

■ Perhaps the above music was not spectacular but it was obviously completely worshipful. And we cannot refrain from adding it was in far better taste than some weddings we have attended in Roman Catholic churches. Editor

### **T. CHARLES LEE**

The Brick Presbyterian Church  
and  
The Oratorio Society of New York  
New York City  
The Worcester Music Festival  
Worcester, Massachusetts

### **EDWARD LINZEL**

Church of St. Mary the Virgin  
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"Softly the stars were shining"  
"Hark! ye people"

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